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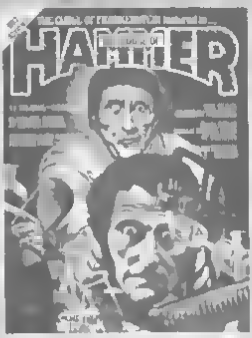
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Copyright © G B D Ltd 1976 Editorial contributions are invited, but the editor accepts no responsibility for unsolicited manuscripts artwork or photographs Printed in Finland December 1976

Editorial

IN keeping with our stated promise of "the world's top writers and artists" you'll notice on the contents page a few new names have been added to our roster of regular contributors.

Renowned nostalgia historian and fantasy buff Denis Gifford is now writing a regular column for us on the evolution of horror films from the silent screen onwards, and is also providing us with some excellent rare old stills and movie posters.

Another talented writer who makes a first appearance this issue is book author and international script writer, Donne Avenell whose credits include several scripts for the ever-popular Daily Mail strip, "Tiffany Jones," and over thirty novel-length picture scripts starring "The Saint", for the European market. No stranger to fantasy fiction Donne has handled the adaption of *The Curse of Frankenstein* for this issue, based on the text by Iona Burke.

On the art side, our star item of the month is in Brian Lewis, who handled both this month's cover *and* our latest "Von Helsing's Terror Tales". Though established as a top *science fiction* artist, I feel Brian has done a terrific job on the horror material we provided and look forward to your comments on his work.

In fact, I look forward to your letters on all aspects of *House of Hammer* for our letters column starting next issue. Or if you've any questions on Hammer films, send those in too, as our *Hammer Answer Desk* column also appears next month.

But our main attraction next issue will be our adaptation of *Legend of the Seven Golden Vampires* and back-up feature on Oriental horror films. Miss it at your peril!

Roz Kaveney

Editor

HAMMER HAPPENINGS

...ON FILM

****DEVIL BRIDE FOR DRACULA** — Set in 19th Century India. Who will play the part of the arch-vampire? All we can reveal at the moment is that the answer will be a *big* surprise!

****PLUS** — Hammer have added a new world-famous monster to their roster. But more on this next issue.

...IN PRINT

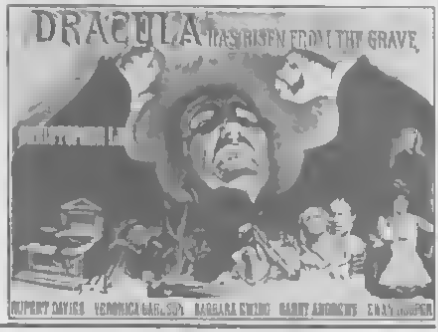
I med up for future issues of *HoH* we have adaptions of *Twins of Evil*, *Seven Golden Vampires*, *Moon Zero Two* and *Dracula Prince of Darkness*. The adaptations are under way on all of them so watch out for further details.

****Work is also under way on the long-awaited *Hammer Fan Club* which will have the most out of [illegible] Hammer [illegible] 30 Mard [illegible] the next month.

SPECIAL FREE GIFT OFFER

Make sure of your copy of *House of Hammer* every month and if you're one of the lucky ones receive a completely free 30 x 40" full colour Hammer film poster!

All you have to do is subscribe to HoH and if you're one of the first 250 to do so you'll receive a copy of the original Hammer poster for *Dracula Has Risen From The Grave* with your first subscription copy. Annual (12-issue) subscription rates for Great Britain are £5.46 and should be sent to *HAMMER SUBSCRIPTIONS* General Book Distributors Melton Road Thurmaston Leicester



COVER CREATING — A House of Hammer Bonus

WHEN the initial concept of House of Hammer was being discussed, one thing about which everyone agreed was that the magazine should feature a cover *painting* rather than a film still. The reasons for this are many, not the least being that an artist can often capture mood and create composition that just *cannot* be found in an old film still. However, that's not to say deciding on a cover is an easy job. Take this issue for example.

Top talent Brian Lewis layout pad and pencils in one hand, thermos flask of strong black coffee in the other, arrived at our Warner House office at the crack of dawn on bleak Monday morning, to be heartily greeted (black coffee always elicits a hearty greeting at 9.00 am) by art editor Dave Ashmore and myself. For the next couple of hours we scribbled, doodled, sketched and rejected about twenty sheets of inspiration before finally emerging from the pile of pencil and rubber and shredded layout sheets with what looked like *the* cover. Because Brians's layouts were so good and I didn't have the heart to let him simply erase them, we're re-producing two of them here for your amusement.



As you can see in version number one (above right) dear old Peter Cushing somehow doesn't look his usual self with eyes rolling back and tongue protruding. On to version number two.

That's it! Well, almost. Now if only we can find Peter's false teeth this [illegible] be [illegible] idea!



And there we have it. We found Peter's teeth added a few pieces of living laboratory equipment (it [illegible] a treat!) So when you pick up future issues of *House of Hammer* allow amidst your praise, a moment of sympathy for those nine [illegible] bleary-eyed coffee-swimming [illegible]

no-one who saw it lived to describe it!

THE CURSE OF FRANKENSTEIN

A HAMMER FILM PRODUCTION

CERT X

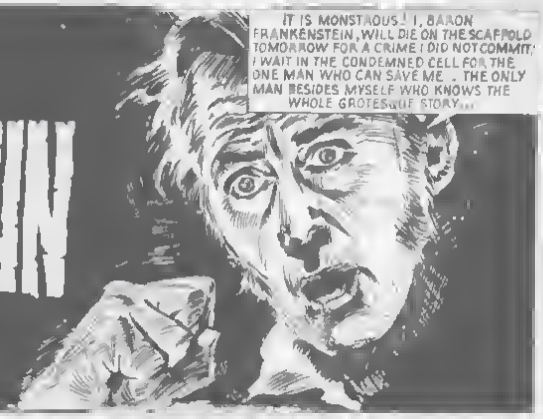


STARRING
PETER CUSHING
and
CHRISTOPHER LEE *AS THE CREATURE*

with
HAZEL COURT
ROBERT URQUHART
Produced by ANTHONY HINDS
Directed by TERENCE FISHER
Screenplay by JIMMY SANGSTER
Executive Producer MICHAEL CARRERAS

The CURSE of FRANKENSTEIN

CHAPTER ONE










WHEN WE MADE OUR FIRST BREAKTHROUGH, BRINGING THAT DEAD DOG BACK TO LIFE, YOU WERE AS EXCITED AS I!
BUT THAT WAS DIFFERENT!
WE HAULED THE CORPSE INTO MY LABORATORY...
RESTORING LIFE IS ONE THING — A SCIENTIFIC DREAM! BUT BUILDING A MAN IS AN UGLY NIGHTMARE!
HE IS UGLY NOW, I AGREE — THE BIRDS DIDN'T WASTE ANY TIME! HIS EYES, HIS FACE, HIS WHOLE HEAD IS USELESS TO US!
WE WRAPPED THE HEADLESS BODY IN BANDAGES, AND LOWERED IT INTO THE EMBALMING FLUID...
THE FOLLOWING MORNING, GOOD LUCK BEGAN TO COME MY WAY, AS...
I'VE BROUGHT YOUR COFFEE, BARON VICTOR!
NO GAMES NOW JUSTINE! GIVE ME THAT LETTER AND THE NEWSPAPER
BUT THE ACID WILL LEAVE NO TRACE OF THIS DEFECTIVE HEAD ..AND WE WILL FIND A BETTER ONE FOR OUR CREATION, AND NEW FEET, FINE HANDS ..
GO TO BED, PAUL, AND DREAM OF THE SPLENDID CREATURE WE SHALL SOON BRING TO LIFE—A MAN WITH A PERFECT BODY AND THE BRAIN OF A GENIUS!
IT WAS THE DEATH OF BARDELLO, THE GREAT SCULPTOR, WHICH TOOK ME TO DRESDEN ..
BUT THE CORPSE IS LYING IN STATE, HERR BARON! IT WON'T BE EASY!
I'M PAYING YOU WELL, AREN'T I? DO IT TONIGHT — BEFORE THE BODY IS PUT TO ADT UNDERGROUND!
YOU'VE TREATED ME BETTER, VICTOR — MANY TIMES, IN THIS VERY ROOM!
AWAY WITH YOU, GIRL! I HAVE MORE IMPORTANT THINGS ON MY MIND!
WORLD FAMOUS SCULPTOR DIES IN DRESDEN
THIS LETTER IS FROM YOUR COUSIN ELIZABETH — HER MOTHER HAS DIED AND SHE'S COMING TO LIVE HERE!
YES, IT'S ALWAYS BEEN UNDERSTOOD THAT WE'D MARRY ONE DAY! BUT WE'LL TALK ABOUT IT WHEN I GET BACK — FROM DRESDEN!


AND SO, THAT NIGHT...
HERE'S WHAT YOU WANTED, HERR BARON — THOUGH YOU'VE GOT QUEER TASTES, WE AECKON!
TAKE YOUR GOLD, FOOL! YOU UNDERSTAND NOTHING!
I HURRIED BACK TO SWITZERLAND WITH MY PRIZE...
AH, PAUL — COME AND SEE WHAT I'VE BROUGHT BACK! A TREASURE — A REAL TREASURE!
WAIT, VICTOR — I'VE GOT A SURPRISE FOR YOU, TOO!
ELIZABETH!
I'VE COME TO YOU VICTOR, AS OUR PARENTS WISHED! SHOULD! THE HOUSE OF FRANKENSTEIN IS NOW MY HOME TOO!
YOU'LL GRACE THIS OLD HOUSE, MY DEAR — BUT NOW I HAVE WORK TO DO! SHALL WE GO TO THE LABORATORY, PAUL?
B BUT, VICTOR, ELIZABETH—?
WHAT ABOUT THESE? HAVE YOU EVER SEEN ANYTHING SO BEAUTIFUL! THEY ARE THE HANDS OF BARDELLO, THE GREATEST SCULPTOR IN THE WORLD!
OUR FRIEND IN THE TANK WILL BE REBORN WITH THE FINEST HANDS EVER POSSESSED BY ANY MAN! COME NOW, HELP ME TO GRAFT THEM ON!
NO VICTOR, THIS IS MONSTROUS. I WON'T HELP YOU ANY MORE! FORGET YOUR EXPERIMENT. ELIZABETH HAS ONLY JUST ARRIVED YOU CANNOT IGNORE HER LIKE THIS!


BUT I WAS TOO BUSY TO ARGUE OVER TRIVIA. SO FOR TWO HOURS I WORKED ALONE IN THE LABORATORY...
NOW FOR THE LIGAMENTS OF THE OTHER HAND..THE FLUID WILL KNIT THE TISSUES TOGETHER! POOR FOOLISH PAUL.. I WONDER WHAT HE AND ELIZABETH ARE TALKING ABOUT DOWNSTAIRS?
MY QUESTION WAS SOON ANSWERED
YOU MUST LEAVE THIS HOUSE AT ONCE, ELIZABETH! VICTOR IS CONDUCTING AN EXPERIMENT WHICH COULD PROVE HORRIBLY DANGEROUS!
BUT VICTOR WOULD NEVER EXPOSE ME TO DANGER!
HE DOESN'T REALISE WHAT RISKS HE IS TAKING!
BUT I DO, PAUL— AND I SHALL TRY MY HARDEST TO BE A WORTHY WIFE TO HIM!
BUT AS I TURNED AWAY, WELL PLEASED WITH ELIZABETH'S TRUST IN ME
WHAT IS THAT WOMAN DOING HERE, BARON VICTOR? IS SHE YOUR MISTRESS?
YOU ARE JEALOUS, EH JUSTINE? WELL, I HAVE NO TIME FOR EITHER OF YOU NOW ..I HAVE WORK TO DO AND JOURNEYS TO MAKE
MY JOURNEYS WERE TO CHARNEL HOUSES MANY MILES AWAY...
I NEED A PAIR OF FEET, MY MAN, . AND A HEAD...
PLENTY OF CORPSES TO CHOOSE FROM HERE, HERR BARON! TAKE YOUR PICK!
HERE YOU ARE, SIR— A LOVELY PAIR OF EYES!
THEY'LL DO! PACK THEM CAREFULLY —I MUST TAKE THEM TO MY LABORATORY WITHOUT DELAY!
FOR TWO NIGHTS I WORKED FEVERISHLY ON MY CREATURE IN THE TANK ..
YOU LOOK TIRED, BARON VICTOR ... BUT I'LL PROVE THAT YOU ARE NOT AS TIRED AS YOU THINK.
JUSTINE, YOU LITTLE DEVIL...
YOU HAVE TIME FOR ME NOW, HERR BARON!
YES, I'VE EARNED SOME RELAXATION! MY GREAT WORK IS NEARING COMPLETION!


STILL REFUSING TO HELP ME, PAUL KREMPE WAS LIVING IN THE VILLAGE NOW. NEXT DAY I SENT FOR HIM...
IT'S BEEN A LONG TIME SINCE YOU CAME TO SEE US PAUL! YOU KNOW YOU'RE ALWAYS WELCOME HERE!
WHAT IS IT YOU WANT?
I TOOK HIM UP TO THE LABORATORY...
WHAT DO YOU THINK OF HIM?
IT'S HORRIBLE!
NOW DON'T TELL ME AGAIN TO STOP MY EXPERIMENT, PAUL! I'M DOING NOTHING WRONG!
YOU SEE NOTHING WRONG IN THAT... THAT ASSEMBLY? THAT CONCOCTION OF FRAGMENTS, ROBBED FROM A DOZEN STINKING GRAVES?
BUT MY CREATURE IS NOT COMPLETE YET! HE STILL NEEDS A BRAIN! AND I SHALL GET ONE FOR HIM... THE BRAIN OF A GENIUS!
A FEW DAYS LATER, WE WERE HONOURED WITH A WELL-RESPECTED VISITOR...
HERE IS OUR GUEST, ELIZABETH— PROFESSOR BERNSTEIN, EUROPE'S GREATEST LIVING PHYSICIST!
AH, VICTOR... YOU ONLY INVITED HIM TO STAY WITH US BECAUSE YOU WANTED TO DRAG HIM UP TO YOUR LABORATORY AND PICK HIS BRAINS!
HA, HA! MY DEAR YOUNG LADY, I'M AFRAID I'D BE OF LITTLE HELP TO THE BARON WE WORK IN DIFFERENT SCIENTIFIC FIELDS.
DURING DINNER I PLIED THE OLD MAN WITH WINE.
CONVERSING WITH A GREAT MIND LIKE YOURS HAS BEEN A RARE PLEASURE, PROFESSOR— BUT I FEAR WE'VE TIRED YOU! I'LL SHOW YOU TO YOUR ROOM!
I'M MOST GRATEFUL TO YOU, MY BOY. I'M ALONE IN THIS WORLD AND TO BE A GUEST OF YOURS AND YOUR CHARMING LADY'S VERY PRECIOUS TO ME.
WHY, THANK YOU. AH, LOOK — THIS PAINTING MAY INTEREST YOU. IT ILLUSTRATES THE GRISLY TORTURE OF A VERY EARLY OPERATION! YOU'LL SEE IT BETTER IF YOU STEP BACK.


I FLUNG HIM AGAINST THE RAIL WHICH I HAD PREVIOUSLY WEAKENED AND SHOUTED OUT LOUD FOR THE BENEFIT OF ELISABETH
LOOK OUT, PROFESSOR OR YOU'LL FALL! LOOK OUT!
AAAAH!
HE IS... DEAD, VICTOR!
A TRAGIC ACCIDENT!
BUT I HOPE THE IMPACT HASN'T DAMAGED HIS BRAIN
I SPED THE MOURNERS FROM MY HOUSE IMMEDIATELY AFTER THE FUNERAL
THAT NIGHT, I HASTENED BACK TO THE GRAVEYARD.
THAT NOBLE BRAIN MUST NOT BE ALLOWED TO DETERIORATE...
A SPLENDID GESTURE OF YOURS, BARON — LETTING PROFESSOR BERNSTEIN'S BODY FIND ITS LAST RESTING PLACE IN THE FRANKENSTEIN FAMILY VAULT!
THE LEAST I COULD DO HERR DOKTOR!
SO GENEROUS TOO, BARON — PROVIDING US WITH YOUR OWN CARRIAGES FOR OUR HOMEWARD JOURNEY!
A STOREHOUSE OF WISDOM ...THE BRAIN OF A GENIUS! AND IT SHALL FUNCTION AGAIN IN THE SKULL OF MY CREATURE!
BUT THERE WAS A SELFISH MOTIVE FOR MY HOSPITALITY, MY DEAR PROFESSOR...
BUT BETTER THAT YOU SHOULD BE DEAD AND USEFUL, THAN ALIVE AND DODDERING TOWARDS SENILITY!


PAUL!
I THOUGHT I'D FIND YOU HERE! YOU KILLED THE PROFESSOR, DIDN'T YOU? AND NOW YOU'RE STEALING HIS BRAIN!
I CAN'T PROVE YOU MURDERED HIM—BUT I CAN STOP YOU USING HIS BRAIN!
BE CAREFUL, YOU FOOL! YOU'LL DAMAGE IT!
CRASH
THE GLASS JAR INSIDE THE BAG HAD SHATTERED!
GET AWAY FROM ME! GET OUT! IF YOU'VE DAMAGED THIS, YOU MANIAC... IF YOU'VE DAMAGED IT...
HURRIEDLY FEELED MY BRAIN TO MEMORY
TWO SLIVERS OF GLASS... EMBEDDED IN THE BRAIN!
BUT THE GASHES ARE NOT DEEP ... I CAN ONLY HOPE THAT THE ESSENTIAL TISSUES ARE UNAFFECTED...
UNTIL DAWN, THEN SLEPT A FEW HRS. I WAS WAKENED BY VOICES UNDER MY WINDOW.
YOU MUST LEAVE HERE, ELIZABETH—THIS VERY MINUTE, BEFORE IT'S TOO LATE!
PAUL, WE'VE BEEN THROUGH THIS BEFORE!
WON'T YOU UNDERSTAND THAT YOU'RE IN REAL DANGER? WHAT VICTOR IS PROPOSING TO DO IS DREADFUL, VILE!
ARE YOU TRYING TO TELL ME THAT HE'S... INSANE?


TOO BURIED IN HIS WORK TO SEE THE EVIL HE'S DOING. AND I CAN'T BEAR THE THOUGHT OF YOU SUFFERING
STOP IT, PAUL! I THINK I THINK IT WOULD BE BETTER IF YOU NEVER CAME HERE AGAIN!
I GUESSED THAT PAUL WAS IN LOVE WITH ELIZABETH, AND HER REJECTION PLEASED ME MORE THAN HER SUBSEQUENT CURIOSITY...
YOU NEVER TALK TO ME OF YOUR WORK, VICTOR.. HOW ARE YOUR EXPERIMENTS GOING?
WELL, MY DEAR VERY WELL!
MY WORK IS NEARLY FINISHED, ELIZABETH! AT THE END OF THE WEEK, PERHAPS YOU'LL BE ABLE TO SEE WHAT I'VE BEEN DOING!
SO WE SPENT THAT THUNDERY AFTER NOON ELIZABETH WORKING ON HER EMBROIDERY, AND I TOO DOING A GREAT DEAL OF STITCHING... THOUGH ON SOMEWHAT DIFFERENT MATERIAL
THE THUNDER STORM RAGED THAT NIGHT... BUT I WAS TOO BUSY IN MY LABORATORY TO NOTICE IT...
AT LAST I AM READY FOR THE FINAL STAGES..
FEED PIPES TO THE TANK SWITCHED ON NOW I MUST CROSS THE LABORATORY TO SET THE GENERATOR WHEEL IN MOTION
AAH! NO I MUST KEEP CALM.. IT WAS ONLY A FLASH OF LIGHTNING! NOW THE ELECTRO-CHEMICAL REACTION HAS BEGUN...
THIRTY FEVERISH MINUTES LATER...
BUT THE CONVULSIONS SHOULD HAVE STARTED BY NOW! THE TIMING IS NOT EXACT I CAN'T INJECT THE POWER-PULSES ACCURATELY ON MY OWN...
IT'S NO GOOD I NEED ANOTHER PAIR OF HANDS TO HELP ME WITH THE DUAL CONTROLS! AND THE ONLY HANDS WITH ENOUGH EXPERIENCE AND SKILL BELONG TO PAUL KREMPE!


I LEFT THE MOUSE SWIFTLY AND SILENTLY ...
I'VE CUT OFF THE PULSES AND SLOWED DOWN THE CHEMICAL REACTION! PAUL MUST HELP ME TO GALVANISE MY CREATURE ... HE MUST!
I ROUSED PAUL FROM HIS BED IN THE VILLAGE...
PAUL, YOU'VE GOT TO HELP ME! THE APPARATUS WAS BUILT FOR DUAL OPERATION — I CAN'T WORK IT ON MY OWN!
I'M GLAD! THAT MEANS YOUR EXPERIMENT WILL FAIL!
IT'S GOT TO SUCCEED! AND IF YOU WON'T HELP ME, PAUL — THEN I'LL GET ELIZABETH TO WORK THE CONTROLS INSTEAD!
NO ..OH NO ..NOT THAT!
VERY WELL, VICTOR — I'LL HELP YOU!
I KNEW I COULD RELY ON YOU, PAUL! GET DRESSED AND FOLLOW ME IN TEN MINUTES! I MUST RETURN AT ONCE TO THE LABORATORY!
BUT AS I CLIMBED THE HILLSIDE AGAIN...
THE VERY DEVIL OF A FLASH ..LIGHTNING LIKE A WILL-OF-THE-WISP RUNNING ALONG THE EAVES. AND A LURID GLOW FROM THE SKY LIGHT OF MY LABORATORY!
THE WOMEN ARE PRAYING IN THEIR BEDS, THANK GOD! BUT THAT ELECTRICAL DISTURBANCE COULD HAVE AFFECTED THE DELICATE BALANCE OF MY EXPERIMENT!
AS I APPROACHED THE DOOR OF THE LABORATORY I HEARD AN IMPOSSIBLE SOUND...
THE GENERATOR WHEEL IS TURNING AND SPARKING! BUT THE DOOR IS LOCKED — AND I SWITCHED OFF THE WHEEL BEFORE I LEFT!
MY CREATURE ..IT'S ALIVE!
SAVAGELY, THE CREATURE TORE AWAY ITS BANDAGES TO REVEAL A FACE FILLED WITH EVIL AND HATE!
NO!
STAY BACK!
AIEEE!
NEXT MONTH
THE CONCLUSION OF OUR AWESOME ADAPTATION.
THE MONSTER RUNS AMOK!

Film Scene

DARK STAR IN BLACK HOLE?

The 1974 movie *Dark Star* seems to have sunk—or perhaps flown off—without trace Which is a pity, as it was equally influenced by *Dr Strangelove 2001*, Marvel Comics and *Waiting for Godot* And there seemed to be a bit of *M*A*S*H* stirred in for good measure

It tells the story of four astronauts and the good (space) ship 'Dark Star' Their 21st century mission—to go boldly where no man has gone before, combing the universes for unstable planets and blasting them to smithereens They're doing this so the coming colonial spacearks will have a safe journey to the new universes

As the film opens, 'Dark Star' destroys its 19th planet with thermostellar bombs. The five-man crew have been in space for 20 years.

Earlier, I said there were four astronauts But, well, you see, the captain died a while back and they keep him in the freezer If an emergency crops up, they can talk to his brain. The Americans keep everything on ice

Anyway, after 20 years of isolation, morale has, not surprisingly, dwindled Discipline has disintegrated Boredom has set in, relieved only by routine catastrophes and an occasional planet-smashing spree The astronauts are slowly losing their minds carrying out their endless mission of destruction

Then there's the most serious malfunction yet. One of the (talking) bombs is primed to detonate, but there's a malfunction in the bomb doors And the bomb tells the astronauts that as it's been told to detonate, then detonate it will—whether it's inside or outside the ship



Already an Underground classic, *Dark Star* was made as an independent feature. Word-of mouth alone has created a vast amount of interest but it's likely that it will never be given wide distribution though it could well have the pulling power of *Easy Rider*

Dark Star is an entertainingly anarchic ahsurdist sci-fi comedy made by two graduates of America's USC film school.

John Carpenter and Dan O'Bannon failed separately to gatecrash the Hollywood studio system, so they decided to pool their efforts in an independent feature

But then they ran into trouble

Carpenter (producer/director) rassed the money and assembled cast and crew O'Bannon (special effects) created the sets and assembled technicians

After six months, the film was 25% completed And all the money was gone Production closed down

A year later, Carpenter had found more money With a largely new crew, production re-started The actors were given haircuts, wigs and false beards to match their former appearance O'Bannon constructed more sets There were three frenzied weeks of shooting, often 14 hours a day

And the money ran out again

This time, the only chance was finance from the professional industry

After showing the incomplete film to what seemed like hundreds of studio executives, Carpenter could find no backers

At which point, enter Jack H Harris, producer of Steve McQueen's 1958 debut film *The Blob*

Harris agreed to be executive producer, undertook a 3-month study and decided a large proportion of the still incomplete film would have to be re-shot and re-edited

Yet another crew was assembled, yet more sets constructed, yet more scenes photographed and, finally, all the acting sequences were in the can

Then O'Bannon and his team got to work and spent 13 months on the animation, optical and special effects to complete the movie

And now, as the film sinks slowly into mid-Atlantic, we say farewell to *Dark Star*, an enjoyable 83 minutes which no-one will see again unless some enterprising British distributor realises it may be as uncommercial as *Easy Rider*

To quote *The Scotsman*, 'It's a classic example of the Independent American Cinema at its most vital'

DARK STAR

Cast
Dan O'Bannon
Brian Narelle
Carl Kunholm
Andreijah Pahich

1974 USA, production company John Carpenter Productions, 83 minutes, no BBFC certificate

Film Scene NEWS

HERE'S a rundown of horror fantasy and science fiction films now filming, or in preparation

● Reuben Trane and Ken Wiederhorn, two student film-makers, have completed **Death Corps**, with Peter Cushing and John Carradine heading the cast The film deals with a shipload of experimental mutant soldiers on a rampage on an island in the Carribean

● **Jaws** has spawned a whole wagon-load of imitators, some already released Outside of **Jaws II**, the planned sequel, there is **Mako—The Jaws of Death; Crimson Blood**, story of a man who trains sharks to kill his enemies; **Claws**, the story of a rampaging bear in Yellowstone Park, and **Piranha**, about a crazed aquarium owner who puts piranha fish in Beverley Hills swimming pools

Distributors are also checking out oldies from their vaults, such as Sam Fuller's **Shark**, a 1969 Burt Reynolds actioner now being touted as the only shark movie which shows actual footage of a shark eating a victim, in this case an unfortunate cameraman

● Producer Milton Subotsky believes that Sword and Sorcery films involving superheroes in fantastic adventures with wizards, warlocks, and prehistoric animals may be the next fantasy film cycle

He has formed two new companies to specialise in this field Swords and Sorcery Productions will handle films of fantastic adventure The Great Fantastic Film Company will make films of fantasy and imagination, scifi superhero adventures and movies based on comic-book heroes The new team has entered into immediate production on three of the six Thongor novels by Lin Carter which are set in an imaginary world of 15,000 years ago

Subotsky has written the first two scripts, **Thongor in the Valley of the Demons** based on Carter's 'The Wizard of Lemuria' and **Thongor in the City of Sorcerers**, derived from Carter's 'Thongor of Lemuria' and 'Thongor Against the Gods A third script is to be based on a novel Carter is writing, 'Thar, Son of Thongor', in which the superhero and his 10-year-old son battle against the monsters and villains of Lemuria Project will involve two years of storyboard drawing, special effects shooting, principal photography with live actors and later stop-frame model animation filming They expect release for Summer 1977, Christmas 1977 and Summer 1978

● Subotsky again, from out of Amicus 'Twickenham Studios, has **The Land That Time Forgot** sequel coming called **At the Earth's Core.** Also, a chiller entitled **Curse of the Cat People**—Mr Subotsky is obviously unaware of Val Lewton's 1944 hair raiser of the same name

● Warner Bros is already working on the sequel to **The Exorcist**, and again Linda Blair will be leading. **The Exorcist Part II—The Heretic.** It is directed by Sam O'Steen from a script by William Goodhart, and location shooting will take place in Italy, Africa, New York, and Georgetown

Latest **Exorcist** sequel reports list that Irving S White will produce a movie from his own script titled **The Heretic** and it's based on the life of the late Bishop James A Pike, which is not the same as **Exorcist Part II—The Heretic.** This is the latest title change by Warner Bros for what was previously **The Heretic** and previously **The Exorcist Part II.** White insists that his film was in the works before Warners selection of the title for the Linda Blair follow-up

● Alfred **(Psycho)** Hitchcock has completed work on his 53rd film, **Deceit**, starring Karen Black and Bruce Dern at Universal Studios

● Dan **(Night Stalker)** Curtis is producing and directing **Burnt Offerings**, with Bette Davis, Karen Black and Oliver Reed

● AIP is filming H G Wells' 'The Food of the Gods', with Bert **(Amazing Colossal Man)** I Gordon producing, directing and scripting the sci-fi film Pamela **(Hell House)** Franklin and Ralph Meeker are already signed for the picture In the early 1930s Willis O'Brien, special effects technician of **King Kong**, had among his many projects plans for an adaptation of 'The Food of the Gods', in which a special potion makes normal men and beasts into giants

● Production started in late 1975 on **The Legend of King Kong**, to be released by Universal Directed by Joseph Sargent, it will be shown in the Sensurround process Dino de Laurentiis and Paramount have had trouble in their remake of **King Kong** when writer Steve Baskett and animator Jim Danforth walked off the project It was they who originally began digging around to find out whether remake rights could be obtained The script is by ex-**Batman** writer Lorenzo Semple Jr Kong is to be depicted via a combination of animation and a guy in a costume

● Larry Spangler Productions has formed plans to film an independent sci-fi horror thriller, **Snowman**, late in 1976, probably in Aspen, Colorado

● Two film corporations, Warners and Fox, have entered into an unusual arrangement regarding the new Irwin Allen science-fantasy production **The Day the World Ended.** (Is it possible that Mr Allen doesn't know of Roger Corman's 1956 sci-fi cheapie, **The Day the World Ended?**) The new movie was originally intended to be a Fox enterprise, but Warners is now paying Fox a million dollars for the rights so that Allen can make the picture for them This is to be Allen's first production for Warners under a multi-million dollar contract he negotiated last July

Allen originally planned to make **Sworm**, the Arthur Herzog story about killer bees, but production on that has now been postponed Based on a book by former London 'Evening News' writer Gordon Thomas and his partner Max Morgan Witts **The Day the World Ended** is about a volcanic eruption in the Caribbean Most of the shooting will take place on location in Hawaii

● The **Star Trek** movie is soon to begin filming The 'entire' original cast has been reassembled, even though initially Paramount wanted to use 'name' stars such as Robert Redford—but Roddenberry held out for the TV cast Roddenberry also wrote a script which Paramount rejected as being 'blasphemous'

The plot was that, at the opening, a new captain and crew were on the Enterprise, and it was blown up The original crew Kirk et al—were recalled from the positions they had advanced to for the mission of finding out what happened to the Enterprise Enterprise II was built and off they went, only to eventually discover that the original Enterprise has been destroyed by God!

Roddenberry now has five top Sci-Fi authors working on scripts for his consideration The film is to be budgeted at about 5 million dollars, and sets include the Enterprise recreation room, which was referred to but never seen on the TV show

● Hitchcock's **Deceit** has now been re-titled **Family Plot.**

● **The Micronauts** is slated for a start in July–August, in London The Harry Saltzman production, under Richard Longcraine's direction, stars Gregory Peck, Lee Remick, Stacy Keach and James Mason The film from the script by John Gay, about men and insects competing for food following an ecological disaster, requires a large amount of special effects work

● Additional titles to be on the look out for are **House on Skull Mountain**, a voodoo thriller, **Leviathan**, about a giant storm which destroys the West Coast of America, **Worldwar**, a yarn about WWII veterans having bloody skirmishes as they re-enact a Pacific battle, **Spiderman**, the comic-book superhero, possibly to be released in 3-D, **Grizzly**, known as '18 feet of gut-crunching, man-eating terror' **Squirm**, story about an invasion of people-eating

worms, **Magna I**, an undersea sci-fi actioner, **The Lupezoids**, which deals with the coming of a new Ice Age in the year 2000

● Pinewood Studios and the Bray special effects unit are gearing up to produce 24 one-hour episodes of **Space: 1999**. The first series has already been sold in 152 U.S. markets.

● Anyone who has ever come out of a cinema humming the music after seeing **7th Voyage of Sinbad**, **North by Northwest** or **Blood Sisters** should be sad to hear that the unique man behind those great scores has come to the end of his 31-year career Bernard Herrmann, at the age of 64, died in his sleep early December 24

A permanent resident of England for several years, Herrmann was in Los Angeles scoring **Taxi Driver** for Columbia Pictures, and was due to work on **The Seven Percent Solution** for Universal Last summer he scored Brian De Palma's **Obsession** in England Bernard Herrmann had been nominated for an Academy Award three times but he only received one, for **All That Money Can Buy** (also called **The Devil and Daniel Webster**) in 1941

Born on June 29, 1911 in New York City, Herrmann studied music at the Juilliard Graduate School and New York University He joined CBS (Columbia Broadcasting System) in 1933, where he eventually became chief conductor

Herrmann's filmusic composing credits are quite impressive- **Citizen Kane** (1941, Oscar-nominated), **Hangover Square** (1944), **The Ghost and Mrs. Muir** (1947), **The Day the Earth Stood Still** (1951), **White Witch Doctor** (1953), **Vertigo** (1958), **The 7th Voyage of Sinbad** (1958), **Journey to the Centre of the Earth** (1959), **3 Worlds of Gulliver** (1959), **Psycho** (1960), **Mysterious Island** (1961), **The Birds** (1963), **Jason and the Argonauts** (1963), **Fahrenheit 451** (1966), **Twisted Nerve** (1968)

He has also worked on several American television series including **The Alfred Hitchcock Show**, **The Great Adventure**, **The Twilight Zone**, **Kraft Suspense Theatre**, and **The Virginian**.

His death was ironic in that the symphonic film score, largely out of fashion for the last decade, has begun to emerge again, and Herrmann would have been foremost in the field of whatever films he chose to score for many years to come

Book Scene

LORRIMER BOOKS, publishers of the best-selling series that has included *The House of Horror*, *Cinefantastic*, *Ape The Kingdom of Kong* and *The Seal of Dioculo*, have just released their latest horror classics paperback, *Cinema of Mystery*

Written by Rose London, this book tells of the many themes the cinema has taken from the works of that master of mood and menace, Edgar Allan Poe, including the Roger Corman/Vincent Price series, *House of Usher Raven*, *Masque of the Red Death* and *Pit and the Pendulum*

Format 6¾ × 9¾", 96 pages featuring 200 black and white illustrations plus 8 pages colour Available in paperback only, price £1 95

John Brosnan's new book, *The Horror People*, is his follow-up to *Movie Magic* and takes an in-depth look at horror and fantasy effects on the screen Available in hardback only, published by MacDonald and Janes

Christopher Wicking, the man responsible for several recent Hammer filmscripts, is currently compiling material for a new book which he tells me will comprise of a collection of interviews and critical pieces which he has written for various magazines in the past This material will include interviews with Roger Corman, Jaques (*Cat People*, *Night of the Demon*) Tourneur, and Seth (*Taste of Fear*) Holt, plus the inside story on the making of several films he has scripted *Scream and Scream Again*, *Murders in the Rue Morgue*, *Blood From the Mummy's Tomb* and *Demons of the Mind* To be published in the (hopefully) not-too-distant future by St James Press, in both paperback and hardback editions

Fan Scene

CINEFANTASTIQUE
Vol 4 No 3

The latest issue of this excellent magazine (the mag with the "sense of wonder") is a must for Hammer fans — mainly because more than half of its 48 pages is devoted to veteran director Terence Fisher — the man who helped create Hammer Horror

This hefty tribute includes an in-depth interview, a mini-filmography, a long critical analysis of his style — and some surprising revelations Fisher's biggest influence was Frank Borzage, doyen of Hollywood romance directors in the '30s Fisher got into the film business at 28 ("the oldest clapper boy in the business")

The Curse of Frankenstein (probably the most influential horror film since the original 1931 *Frankenstein*) was done as a quickie to fulfil a contract

Fascinating reading

All this is the sort of thing Cinefantastique does very well indeed — and has done for the past four years, regularly, every quarter And there's no doubt that it's a cut above many of those magazines devoted to horror, fantasy and science fiction in the cinema — several cuts, in fact, say, about 100

On the other hand, dull/over-technical / academic / dry, it's not Not only is it an intelligent guide to what's been, is, and will be in the horror (ete) film world, but it's immensely readable too

The rest of this issue is made up of lengthy reviews (*It's Alive*, *Tommy*, *Rollerball*, *Day of the Locust*), short notices (including *The Texas Chain Saw Massacre* and Mario Bava's *Twitch of the Death Nerve*), and a nice little piece on *Closed Mondays*, the Oscar-winning animation fantasy short that used clay models and a lot of ingenuity

Since it's an import (from the States), you may be able to pick it up in a good specialist (fantasy or film) bookshop — or through the post (at £1 50) from Andromeda Book Co 57 Summer Row, Birmingham B3 1JJ



The House Of HAMMER presents

THE GOLDEN A

Denis Gifford is acknowledged as one of the world's leading experts in the Horror Film. His *Pictorial History of Horror Movies* is best seller on both sides of the Atlantic and his other books on the fantasy genre, *Movie Monsters*, *Karloff: The Man, His Monsters, His Movies*, and *Shock Theatre* take pride of place on collectors' shelves. As the Official Curator of Chamber of Horrors in Britain, his *Scream Machine* runs on radio for 26 weeks, his *Fear Is Familiar* is in its fifth season on television. Denis Gifford begins his twin loves for the second decade of the Horror Film—of which you can join him every Saturday for one week to the past as he traces the origins of horror movies exactly as they were first shown in the cinemas of Great Britain.

PART ONE
THE SOUND OF TERROR

THE Golden Age of Horror Films the cliché is right but the words sound strange Jade Decade, perhaps, might suit our genre, for even in those black-and-white nights of yore before technicolored gore, your showmanlike projectionist would flood his Gaumont screen with green as the Censor's Certificate came fading on, stamped with the spine-chilling brand *H for Horrific!*

In 1937 Lord Tyrrel of Avon set the official seal on the horror film In 1933 the British Board of Film Censors began to notify the Home Office that certain 'A' for Adult films were essentially 'horrific' in character In 1931 Universal Pictures produced the first horror film to be actually called a horror film. In 1928 the first all-talking picture ever shown in England was a horror film

In one single decade Dracula flew, Frankenstein's Monster stalked, the Mummy walked, the Werewolf howled, the Zombie killed, Dr Jekyll became Mr Hyde Monsters of every known literary and legendary species were brought to life by the brash young art of the speaking cinema, and within the span of the same ten years, they were dead And so was the horror film they said

The monsters would walk and fly and kill again, of course, and die again, and be revived again But never would they strike with the same shock of surprise, the same creative excitement that made that first great decade, from the Twenties to the Thirties, a truly Golden Age of Horror

The sound film began when Jolson sang 'You ain't heard nothin' yet', he told his old Ma in *The Jazz Singer*, in October 1927 And if she had gone to the Piecadilly Theatre, London, exactly one year later, she would have heard proof that Joley told the truth For here in this long-gone cinema, in the first full-length Talkie to be shown in Great Britain, Momma Jolson would have heard not just music, the moaning music of an underground organ, but the rolling of thunder and the howling of wind, the creaking of doors and the screaming of a girl in the grip of a cloaked madman

This was *The Terror*, the Vitaphone version of Edgar Wallace's stage success A melodramatic melange of tried and true elements of theatrical thrills a stormbound manor house secret panels and subterranean passageways, clutching claws and cobwebs hooded maniacs and hidden loot 'Come prepared to Shiver and Shake at this Teeth-Chattering Hair-Raiser!', shrilled the copywriter's catchlines 'Grim! Ghostly! Gripping! Shudders! Shocks! Spooks!'

Fumes rise smotheringly from the furnace where the torture fires of The Terror are lighted The frightsome thing lifts a white-hot branding iron—clutches the fainting girl—when the doors burst open—a gruesome sight—for a toad, puffy and warted, hops in the

see Warner Bros The Terror!

So runs a 'teaser' from the original Pressbook, a treasured, tattered collector's item that also reveals the name of the 'toad, puffy and warted' It was Squeegee! His uncanny croak was another of the strange sounds that would have fallen upon Momma Jolson's ears.

Stranger, perhaps, was the sound of the credits To make his pioneering picture a genuine one-hundred-percent All Talkie, director Roy Del Ruth had the credit titles intoned from the screen by the shadow of Conrad Nagel Curiously, possibly modestly, Mr Nagel's name was the only one absent from the cast list!

But strangest sound of all, biggest shock of all, was utterly unintentional



The Cabinet of Dr Caligari (1919 silent) The shadow of Conrad Veidt as the sleepwalking murderer was cast across the entire film Veidt's weird role in this Expressionist classic has all but overshadowed his later roles as Karloff's Monster

GE OF HORROR

Wrote the *Film Weekly* critic 'People who admire May McAvoy are going to get the shock of their lives' The first famous star of the silent screen to speak, Miss McAvoy made history But history in, for her, quite the wrong way Her high fluting whine, her nasal New Yorkese, were bad enough when filtered through the primitive Vitaphone microphones They sounded all the worse to British ears, for the Harvey Gates screenplay indentified Miss McAvoy as an upper class English rose! Despite her shrill screams (which Del Ruth shot by mounting his camera on rollers and wheeling it speedily into her open mouth) Miss McAvoy's movie career crashed about her ears The first of many silent idols to go to the wall, she remains immortalised by the brilliant burlesque essayed by Jean Hagen in *Singin' in the Rain*



The H[illegible] Year [illegible] 1[illegible] Paul Le[illegible] Last Warning [illegible] original novel thus legitimately [illegible] thinking it was a brand new film

But the catalogue of camera tricks devised by Del Ruth gives the lie to the legend that Talkies were static from the start Apart from his zoom that filled the screen with screams Del Ruth dollied his camera across the sound stage by suspending it in a basket hung from an overhead track When Mrs Elvery, medium, spoke to the spirits in a seance, Del Ruth dangled his camera directly above the table to photograph the full effect of the circle of linked hands And what with ouija boards, wind-swept galleries with billowing funereal curtains, and the first use of melt-proof artificial cobwebs in cinema history, *The Terror* seems to have been as visually exciting as any contemporary example of the

Yet the *Film Weekly* critic headlined his review, 'Talking Film Fiasco Foolish and Crude Production', and opened with 'The worst advertisement for talking films is now showing in London' For despite all the camera tricks Del Ruth could muster, and all the theatrical tricks in Wallace's bag, *The Terror* was a Talkie, and it was the talk that mattered 'Practically all the actors speak with a lisp', said *Film Weekly* 'They stand still to speak, and apparently it is impossible for more than one person to speak at the same time'

Technical imperfections, of course, and ones which in time would be ironed out Meanwhile, the public wasn't worried. They flocked to *The Terror* despite the critic's warning ('A bad film, and speech only succeeds in making it worse!'), and joyously agreed with the Warner Brothers 'The Shakiest Shocker Screened!'

THE END OF SCIENCE

The new year of 1929 dawned before it died it would see the death of an art form The silent film was already dying in January, as Hollywood studios rushed to kill it with their synchronised soundtracks.

Carl Laemmle, the Universal 'Uncle', did a deal with William Fox's Movietone process and struck sound down the side of a silent epic Conrad Veidt and Paul Leni had been imported from Laemmle's Fatherland to follow through from *The Phantom of the Opera* with *The Man Who Laughs* Veidt, gaunt and cadaverous, had been the favourite Continental monster since creating the nightmare somnambulist in *The Cabinet of Dr Caligari*. Leni a brilliant visualiser of pictorial horrors since directing *Waxworks* Together at Universal City they made *The Man Who Laughs* Victor Hugo's terrible tale of a tortured child, his mouth twisted forever into a permanent grin Young Gwynplaine grows up to become a clown, loved by the blind girl Dea (Mary Philbin, the frightened diva of *The Phantom of the Opera*) The climax comes when Gwynplaine is tortured in the Iron Maiden his fixed face forces him to keep smiling through.

Made as a silent film, *The Man Who Laughs* was a macabre masterpiece, too grim and grotesque to appeal to most picturegoers As a synchronised sound film, it was cheapened to a cash-in

For while the orchestral accompaniment and sounds of the crowd added a useful dimension, Laemmle's taste was at its lowest in his choice of a theme song 'When Love Comes Stealing' was crooned at every opportunity by, according to *Film Weekly* 'a voice which leaves one guessing as to its gender' Their critic concluded, The theme song is utterly unnecessary It is the cheapest possible appeal to the sentimentality which lurks within all of us If Conrad Veidt had gone down on one knee and



The Man Who Laughs *Blind Mary Philbin can't see what Conrad Veidt is laughing at*



The Cat and the Canary: Leni's original silent film would soon be remade as a Talkie. Above, Laura La Plante and Creighton Chaney — soon to be known as Lon Chaney — confront each other in The Last Warning.

sung 'Sonny Boy' the effect could hardly have been worse. Thankfully, Laemmle resisted the temptation to dub Veidt with a voice, he remained the Man who Laughs silently.

Those picturegoers visiting the Rialto in April, seeking a shudder from *The Ghost Talks* must have been as disappointed as today's researcher hoping he had uncovered some long-forgotten horror film. This Fox Movietone production was an obvious attempt to echo *The Terror*, and went one up by using an American play for its basis. But Max Marcin and Edward Hammond's *Badges* (the play in question) had little to offer beyond the usual search for stolen bonds silent cinema in a supposedly haunted house, and even the Fox Film flacks showed they had no faith in the catchpenny title they billed the picture as 'A One Hundred Per Cent Talking Farce-Comedy!'

For us, a curious interest lies in the name of the character played, by that roller ball-eyed Negro comedian Stepin Fetchit. He appeared as the haunted house keeper—name of Christopher Lee!

The first British horror film arrived at the Capitol in June. A hybrid production, it was supervised by Herbert Wilcox, who produced it in America at the Sono Art World Wide Studios. John Willard, whose famous stage thriller *The Cat and the Canary* had been turned into a classic silent horror film by Paul Leni, had written a follow-up called *Fog*. Wilcox bought the play and promptly retitled it *Black Waters*.

Marshall Neilan directed James Kirkwood and Mary Brian, as two of the more appealing victims enticed aboard a mystery ship, only to be cast adrift by a murderous maniac. This talkie also featured 'a grotesque cannibal who looks like a three-shies-a-penny puppet' (*Film Weekly*). The film took Wilcox five days to shoot, and another eighteen months before he could get anyone in America to release it!



The Terror: Wilcox's film was not the first ever Talkie to be made.

The Last Warning came in October. It was also the last Leni, the great German director had passed on, perhaps to that world of weird shadows he had so graphically depicted. Coming from Thomas Fallon's melodrama which in turn came from Wadsworth Camp's novel, *The House of Fear*, the film was Carl Laemmle Jr's attempt to rework the success of Carl Laemmle Sr's *The Cat and the Canary*. The same director, of course, plus the same scenarists (Alfred A. Cohn and Robert F. Hill), the same art director (Charles D. Hill), the same frightened lady (lovely Laura La Plante). In lieu of the old mansion Leni provided an old theatre, but his gripping opening device was the same: the theatre front melted menacingly into a monstrous face!

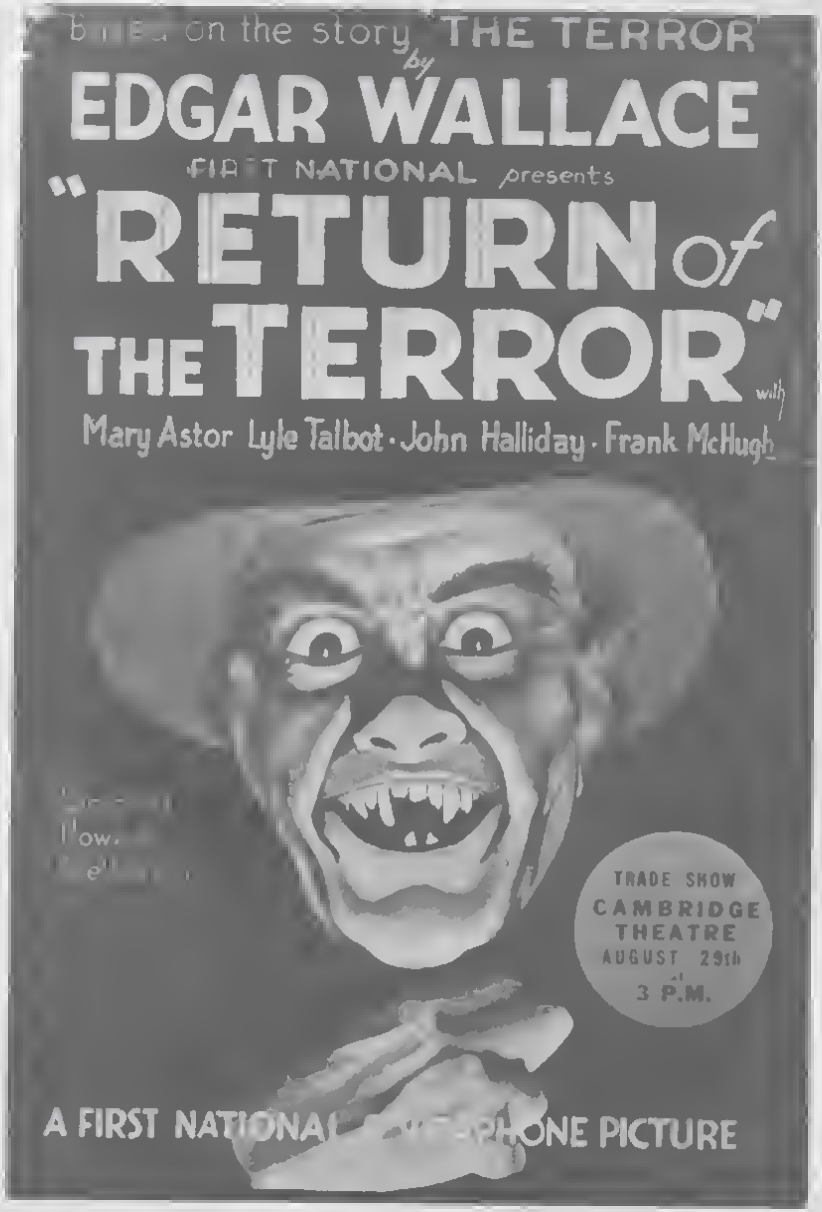
The film begins with murder: actor D'Arcy Corrigan is killed on stage. Five years later the deserted theatre is reopened, and Corrigan's ghost is seen, voicing a last warning that the theatre must be closed. It was these words of warning, whispered and weird, that added a new thrill only possible in talkies. For Leni had made the film as a silent, adding sound sequences and a synchronised score at Laemmle's later request. *Film Weekly* praised the way the late Leni 'springs surprises on us' and actually reckoned the sound version had the edge on the silent, thanks to 'the blood-curdling shrieks of Laura La Plante'.

The same magazine found *The Haunted House*, the Christmas treat from First National Pictures, to be 'an absolute glut of doors banging, weird noises, shrieks and inexplicable situations.' Once again a successful thriller play had been used as source material, a 1926 melodrama by Owen Davis, but this time an exceptional film director was at the helm.

Benjamin Christensen was the Danish director who had made an extraordinary semi-documentary, *Witchcraft Through the Ages*. In this epic of imagination and history, Christensen himself had stripped off to play a rollicking Mephistopheles in the erotic revels. Imported by Hollywood, his visual wizardry tricked up this predictable plot of hideous caretakers, hidden bonds, eccentric millionaires, greedy relatives, and Montagu Love as 'The Mad Doctor'. The night's horrors turned out to be staged by actors, hired to test the mettle and morals of the millionaire's heirs. Small wonder, perhaps, that top billing in Britain went to the comedy support players, Chester Conklin and Flora Finch.

It was the end of the Twenties, an era more memorable for its flappers than its frights. In films, a fatal year, a year of transition. One art died, another was born, and with it, the first if feeble scream of fear was heard: the sound of horror.

COMING TO THIS MAGAZINE
ALL NEXT ISSUE
THE VOICE OF HORROR
Lon Chaney Speaks!


Based on the story THE TERROR
by
EDGAR WALLACE
FIRST NATIONAL presents
"RETURN of THE TERROR"
with
Mary Astor Lyle Talbot · John Halliday · Frank McHugh
TRADE SHOW
CAMBRIDGE
THEATRE
AUGUST 29th
at
3 P.M.
A FIRST NATIONAL

4 PAGE EXCLUSIVE

TO THE DEVIL



Father Michael (Christopher Lee) and Catherine Beddows (Natassja Kinski) may be the trouble-makers in the film but they pose no problem to our camera here

A departure from the more traditional horror themes such as Dracula, The Mummy, Frankenstein, et al, Hammer's latest offering deals with the rarely mentioned but ever-present terror of today demonic worship.

To The Devil—A Daughter is Christopher Wicking's adaptation of the famous Dennis Wheatley black magic novel and features a star-studded cast including Richard Widmark, Honor Blackman, Anthony Valentine, Denholm Elliott and Christopher Lee

Unlike many of the almost-juvenile "possessed by the Devil" pictures, this film keeps sensationalism down to an absolute minimum and retains the disturbing feeling throughout its entire run that it could really happen. No more the clear cut world of good and evil/black and white, but intermediate shades of grey

THE DEVIL, THE DAUGHTER AND THE EX-COMMUNICATED PRIEST

The film opens with Father Michael (played by Christopher Lee) being defrocked and excommunicated from the Church for heresy But seeing no evil in his ways of worship, Father Michael refuses to recant

So faithful to his beliefs is Father Michael that years later he has established a convent in Germany named "The Children of The Lord" And like its leader, the nuns all worship the same, as-yet-unidentified "Messiah" Everything runs smoothly for the convent and its inhabitants for years until one of the nuns, Catherine Beddows (played by 14-year old Natassja Kinski), is sent to London for her eighteenth birthday by Father Michael

We are then introduced to successful writer John Verney (Richard Widmark), a man very knowledgeable but often skeptical of occult forces At the pleading request of Catherine Beddow's father, Henry (Denholm Elliott), Verney meets





Henry Beddows (Denholm Elliott, one of the great British character actors) recoils in terror

~A DAUGHTER!





Isabel (Anna Bentinck) left plays the mother of Catherine (below) who falls victim to Father Michael (right) the villain





Left to right Verney (Richard Widmark) David (Anthony Valentine) Anna Fountain (Honor Blackman) the heroes

the girl at Heathrow airport and whisks her away from her guardian and hides her in his London flat It appears Catherine's father thinks her life is in danger and devil worship is involved Verney's literary agent Anna Fountain (Honor Blackman) and her lover David (Anthony Valentine) think it runs no deeper than interesting material for a new book, and even Verney is quite skeptical about Catherine's father's story.

But then Varney discovers the cross worn by Catherine a satanic crucifix holding the image of the demon Astaroth'

TO SAVE A SOUL FROM SATAN

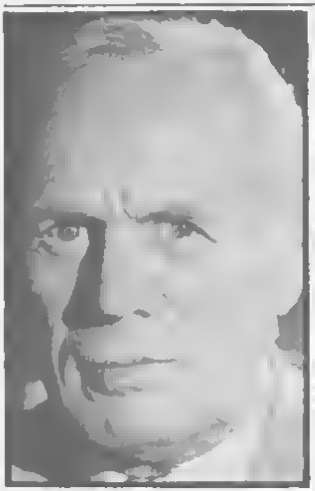
Realising his plans are going wrong, Father Michael arrives in England and the obscene shadow of Satan spreads wide as he uses his psychic powers to regain control of Catherine, caring not whose death may result from it

At the same time, Verney sets out to discover the Satanists need for Catherine and to find any possible way of stopping them

But Father Michael is determined to go to any lengths to fulfil his evil ambition by getting Catherine back and uses all his powers to attempt to overcome his frail adversaries, and provide for the devil .s daughter'

TO THE DEVIL-A DAUGHTER!

BONUS: Mini-biographies of the Stars of the Film



RICHARD WIDMARK

For Richard Widmark the part of Verney in *To the Devil — a Daughter* is something of a new departure, for he's something of a stranger to the realms of the macabre. Instead, his long career has taken in smoothly adventure roles and tough guys, and what he's probably most famous for, westerns.

But no one would question that he can handle the change. Virtually his whole life, in one way or another, has been dedicated to acting, first carefully learning his craft and later using his skill with a dedication that would surprise many.

Born in Sunrise, Minnesota, in 1915, he studied Speech and Political Science at Lake Forest University in the mid-30s then took up a position there as instructor in Speech and Drama. By 1938 he was working in New York radio, and in 1942 he made his Broadway debut as an actor in 'Kiss and Tell'. His chance to break into the film world finally came in 1947, when he brilliantly portrayed the giggling psychopathic killer in *Kiss of Death*.

As an example of the thorough-going approach Richard brings to his acting, he begins work on the part long before he gets anywhere near the set. Having read the script, he settles down to prepare a complete life-history of the character he is to play, including his early life, his education, details of his career and personal life until he has a file on the character so complete that it could well be taken for details of a real person. And that's the whole point of the exercise, for Richard believes he can only give his best when he thoroughly understands the part he is playing and *becomes* the character. It's a technique which has obviously worked well for him over the years, and he's done the same thing for his role in *Daughter*.

Among the bigger films he has appeared in were *The Alamo*, in which he died an heroic death as the knife-wielding Jim Bowie, that gigantic production *How the West Was Won* and *Alvarez Kelly*. Changes of pace came with *Judgement at Nuremburg*, a Viking in *The Long Ships* and a hard-bitten cop in *Madigan*, a role which he later re-created on the small screen in a series of TV films under the same title.

Even with all this success, acting has not been enough for Richard, and he has turned his hand to producing as well, even (though overstretched at the time) co-directing one of his own productions, *The Secret Ways*.

He believes the golden days of Hollywood are gone, and prefers working now in Europe. When he does return home, he lives with his writer-wife Jean, either in Connecticut or Hidden Valley, California.

This, then, is the multi-talented actor who's an asset to any film he appears in — and Hammer must be feeling remarkably pleased with themselves for securing his services for their latest offering.

CHRISTOPHER LEE



When casting for the part of Father Michael in *To the Devil — a Daughter*, Hammer must have found themselves with few problems. For who else but Christopher Lee fulfil Dunsome and well-built enough to bring to the part of the Satanic high-frocked priest the dignity and presence it required?

For Christopher, of course, it is another in a long succession of films in fantastic films stretching back over the years which have made him the acknowledged master of the macabre. He is best known for his portrayal of Dracula, a part he has made very much his own, and one he cares about a great deal. Cares so much, in fact, that as successive films have taken the character further from the original, so Christopher's reservations about playing the part have increased.

Born in 1922, his first acting role came when he was nine-years-old, in a Shakespearean play at school followed, in succeeding years, by more of the same. But then there was a long gap, and it wasn't until after the war when he was demobbed, that his thoughts first turned seriously to making a career in acting. From 1947, he played character roles in innumerable films and television programmes. Ten years passed before the part came along that set him on the horror trail: the role of the monster in *Curse of Frankenstein*. He followed this up with *Dracula* and *The Mummy*, in each case his height (he is six-feet-five) adding extra power to his threatening portrayal.

Christopher believes that each role should be played with absolute integrity, even when playing such unreal roles as the Frankenstein monster. His biggest triumph regarding Dracula is that he manages to make the unbelievable believable, imbuing the character with a certain sympathy as well as evoking its more terrifying aspects. He has a large library of books on the supernatural and immerses himself in each role. When playing Dracula, he is frequently seen on the set with a copy of the original novel in his hand.

Christopher's acting talent is unquestioned, and especially recently, he has turned his attention to dramatic roles outside the usual run of macabre movies. In 1970, he returned to Shakespeare, with a role in *Julius Caesar*. Later, he played Rochefort in Richard Lester's *The Three Musketeers*. He has also portrayed *Rasputin — the Mad Monk* and played Sherlock Holmes in a series of German films.

Off the screen, his relaxation comes from travel, reading (off the has a handicap of only five) and music — especially Wagnerian operas. He also speaks six languages. But his greatest joys are obviously his wife Birgit and their twelve-year-old daughter Christine.

Even so, his time for relaxing must be limited for he is constantly in demand, both in films and television. He has returned to the small screen to take part in a documentary about the original Dracula-figure, Vlad the Impaler, and has also appeared in the successful series *Space 1999*. Immediately after finishing his part in *Daughter*, he flew to Canada to play the part of an asylum overseer in a black comedy called *The Keeper*. This, then, is a brief history of Christopher's career — one which, after nearly 30 years, is still definitely 'on the way up'.

HONOR BLACKMAN



Apart from her mature, but obvious [illegible] Honor Blackman brings a [illegible] experience to her role as the [illegible] in *To the Devil a Daughter*, having played everything from [illegible] to musicals.

Born in the London suburb of Ealing, the daughter of the Park Organisation's Charm School [illegible] specialised in turning girls into [illegible] production line basis. Few of them made any great mark but in the late forties and early fifties, young Honor appeared in a few minor movies, playing traditional English Rose' type parts. Things ambled along in much the same fashion for a few years, and she even appeared in a couple of Hammer's early thriller efforts, in the mid-50s, *The Glass Cage* and *Danger List*.

1961 finally brought her a chance to break out of the mould, when she auditioned for and got the part of Cathy Gale, assistant to the impeccable John Steed in the long-running television series, *The Avengers*. Covered in leather from head-to-toe, and using judo to hurl her masculine opponents around (she did incidentally, study the martial art to gain more authenticity) the role soon made Honor Blackman's name a household word in Britain at least.

The series opened up new possibilities for her as a film actress as well. Her next role was a big step up — up to the heavens when she played the Goddess Hera in *Jason and the Argonauts*. But a few of her films have taken her into the field of the fantastic.

However, the part of Cathy Gale did bring her to the attention of the producers of another long-running series, this time in the film world. It was of course the James Bond films, and in the third in the series, *Goldfinger* she won the part of the voluptuous Pussy Galore. Honor arrived on the International scene at last.

A succession of other roles followed, including a part in the first British Western *Shalako* which reunited her with Sean Connery, of James Bond fame. Other film parts have followed regularly.

But Honor isn't one to place all her reliance on one medium. She's returned to television to take part in 'one-off' plays, spent some time in the theatre, and even appeared in a musical, *Mr and Mrs*.

In her free time Honor has taken flying lessons and is also an interested follower of football. But recently she's been kept busy with her work — making the best of her part in *To the Devil — a Daughter*.

DENHOLM ELLIOTT



Born in the same year as Christopher Lee, 1922, Denholm Elliott has similarly carved out a successful career for himself in all kinds of acting: stage, television and films.

He first came to the big screen in the early-50s appearing in such British-made films as *The Sound Barrier* and *The Cruel Sea*. Most of his other film appearances have been British-based as well, but this may have something to do with the type of characters he plays, more than anything else.

Always impeccably mannered, his roles are often rather weak, ineffectual types frequently breaking down under pressure. Not the sort of character everyone would aspire to, but they are a vital part of the film world, and Denholm has always handled them superbly. As time has gone by, and he has matured, he has tended to play more sophisticated roles.

He's divided his time fairly evenly between the stage, films and television. He has appeared in, and won awards for, theatrical performances both in Britain and America, and has also appeared with the Royal Shakespeare Company at Stratford. He has been in frequent television plays, and has recently completed work on *Clatchanger*, a mammoth TV series based on the Arnold Bennett trilogy. Among the more notable films he has appeared in are *King Rat*, *Alfie* and *The Night They Raided Minsky's*.

He makes his home in London with his wife [illegible] and their two [illegible] a lot [illegible] than the [illegible] tormented [illegible] Henry Beddow [illegible] he plays in the latest Hammer success.

ANTHONY VALENTINE



Anthony Valentine has at [illegible] claims to fame: he's one of the best-dressed actors on British television — and he's also been voted the small screen's best-dressed man!

If his face is his fortune — refined upper-class with a touch of arrogance, and ideally suited to playing suave villains — there's a great deal of acting ability behind it. Considering how well-appreciated his talents are by television it is, perhaps surprising that the film world has largely passed him by.

That is until Hammer offered him the opportunity to go against his usual character, and play one of the group attempting to subdue the Satanists in *To the Devil — a Daughter*. It also gave him an opportunity to play opposite Richard Widmark, whom he has admired since childhood.

He started young and one of his greatest teenage triumphs was a three-years run as a noble schoolboy in the series *Billy Bunter*. When it came to adult roles, he found himself playing cold-faced ruthless sadists, first as the secret agent's boss in *Callan*, later in the internationally-acclaimed *Colditz*. It was his portrayal of Mohn a thoroughly nasty Nazi, which really made his name.

Lately he has tended to play single-shots, in the title-role of *Raffles — the Amateur Cracksman* and peering out from under a high-domed turchead as an alien in the series *Space 1999*.

Anthony Valentine prefers playing villains as he feels then characters are much more interesting. He's a bachelor, with a reputation as a man-about-town. After *Daughter* he could well find that the world is his playground.

Producer	**Roy Skeggs**
Director	**Peter Sykes**
Screenplay	**Chris Wicking**
Director of Photography	**David Watkin**
Editor	**John Trumper**
Special Effects	**Les Bowie**
A Hammer/Terra Co-Production	**Distributed by E.M.I.**

BEHIND THE SCENES



The most dangerous sequence of Hammer's To The Devil — A Daughter *as Anthony Valentine and Denis Gilmore*

THE sky was filled with lowering grey clouds, and a fine, misty rain drifted along on a chill wind as your House of Hammer reporters approached Elstree Studios to visit the set of *To The Devil — A Daughter*.

It all seemed threatening enough, and, shivering (was it just the cold, or something more?) we wondered if our day behind the scenes would turn out to be as sinister as some of the events portrayed in the film. A dark figure ran out in front of us, then disappeared behind a wall. Our apprehension increased, but we realised it was only a technician, getting out of camera range of a television crew, filming across the street in front of the studios.

Once within the vast studio complex, though, our doubts quickly vanished. If it was cold outside, that was more than made up for by the warm welcome we received from everyone involved with the picture.

All doors were thrown open to us, and despite the tight schedule, no one was too busy to take a few minutes off to talk. Greedily, we began noting everything down.

Studio 3, where shooting was taking place that day, is a vast sound stage, dwarfing everyone within it. Chains hang from catwalks almost lost in the shadows up near the ceiling, scaffolding and used sets rear up here and there, miles of cable snake between the equipment, and between takes carpenters and decorators work on new sets. But over all is a great quiet.

Most of the crew speak in whispers anyway, and soundproofing all over the walls not only prevents noise getting in from outside, but absorbs most of sound within as well.

And the people aren't the only things that look tiny in all this vastness — the set does too! In one corner of the studio a hotel room has been built, or at least, three sides of it have, and that is where the action is.

The scene that was about to be shot when we arrived was one of tense recrimination between Anthony Valentine and Richard Widmark. It was short but vital, and a great deal of preparation had been done already, as director Peter Sykes and lighting cameraman David Watkin collaborated to get exactly the right effect.

Lighting cameramen are the great unsung heroes of the film world — at least, outside the industry itself. Amongst the technicians and the production circle, of course, their talents are well enough appreciated, but we found ourselves wondering just how many people in the average cinema audience would appreciate how much the lighting, of even the most ordinary scenes, could influence the whole atmosphere of the picture.

FILM LIGHTING VETERAN

David Watkin is a veteran of vast and varied experience. He first entered the industry in 1948, his first opportunity as a full cameraman coming in 1955. Since then he has worked with many of the best directors in the business with Tony Richardson on *Charge of the Light Brigade*, Ken Russell on *The Devils* no less than six pictures with Richard Lester, including the recent *Musketeers* pictures and many others.

Quiet and modest, Watkin went about his work in thoroughly businesslike fashion. The scene we were watching needed a soft diffused light, and a large screen had been drawn in front of the set. The best effects always turn out to be the simplest . . when we asked what the screen was made of, we were told it was nothing more than ordinary greaseproof paper.

A bell rang, and red lights appeared over the studio doors, which automatically locked themselves. An unearthly hush fell over the studio, and the 'take' was ready to begin. The shot was marked with the clapperboard and, with a microphone boom swinging over his head, following his every move, Anthony Valentine hissed fierce accusations at Richard Widmark. Eager to get exactly what he wanted, Peter Sykes ran through the scene three times before finally declaring himself satisfied.

Between takes, Anthony Valentine sat on the set, silent, hands dangling between his knees, looking down at the floor. Relaxing completely, he was obviously still keeping all his concentration fixed on the distraught emotions he had to portray. Richard Widmark sat in the shadows just off the set, ready to make another entrance quite alone, unsmilingly reflecting on the grim part he has to play in the film.

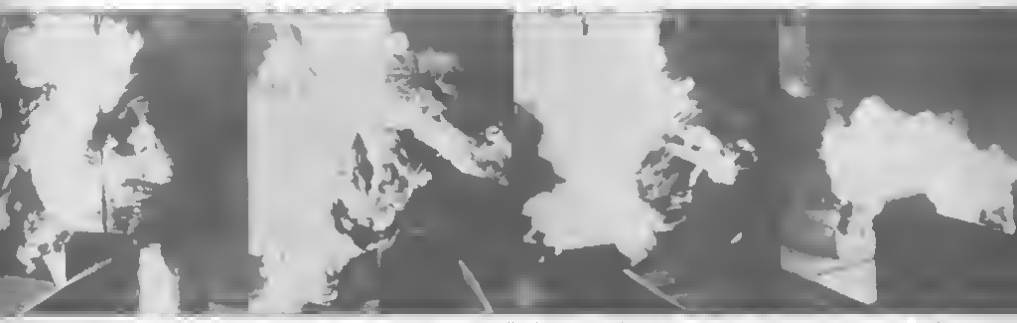
We realised then how much hard work, concentration and preparation goes into each actor's portrayal. Reeling off words and looking pretty in front of the camera it isn't — not by a long way.

By contrast, Honor Blackman, who was taking no part in that particular scene, breezed into the studio, smiling beautifully at one and all. After watching the shooting for a while, and chatting to various members of the unit, she disappeared almost as suddenly as she had arrived, no doubt going off to prepare for her own stint later on in the day. After such a display of vivacity, it was a little disconcerting to discover that, owing to shooting schedules calling for certain sets to be used at certain times, her death scene had been filmed the previous day!

While the next scene was being arranged, Peter Sykes kindly spared us a few minutes of his valuable time to talk about the production. The young director is no stranger to the macabre movie, having directed *Demons of the Mind* and *The House in Nightmare Park* previously as well as five instalments of the television series *Orson Welles Great Mysteries*, and he talked with considerable enthusiasm about his newest project.

He's a great believer in flexibility, and is

at HAMMER STUDIOS



prepared to work out his film on the studio floor rewriting and remoulding scenes to get the best possible effect as new ideas occur — which is surely the best way of doing things.

When we were visiting, the film was in the seventh week of an eight-week shooting schedule, and Peter showed us the latest version of the script: about eighty per cent of which was made up of pink revised pages. "We're known as Pink Page Productions!" he said, grinning.

"Of course, this film is somewhat different to the usual Hammer film," he continued. "We know we can appeal to the Hammer cult audience, but we want to go beyond that and get over to a broader spectrum of filmgoers — while keeping our fans happy as well, naturally. Having an actor as internationally famous and as



The camera moves in for a close up of Esther Michael (Christopher Lee). Note light-diffusing screen on left

ritual scenes had been filmed in an actual, functioning church

professional as Richard Widmark helps a great deal — and it's a modern day film, too, which makes it that little bit different again."

We wondered if this had presented any particular problems.

"The previous films, the ones full of Gothic horror, did have one great advantage. The time period made them one stage removed from the real world of the audience, right at the beginning, so when the fantasy elements appear, they're just one step further. It's that much easier to be convinced that it all could happen. But in this film, we don't have that instant atmosphere, so we've got to work much harder to be convincing — to slide out of the safe, everyday world, but still make the horrific elements believable. It's largely a matter of atmosphere and suggestion — which is why David Watkin's photography is so important. That's what will get it across as much as anything."

We asked how he felt about making a film revolving around the sensitive subject of black magic, especially as one of the



Producer Roy Skeggs and director Peter Sykes discuss the day's filming

"We know there's a great interest in black magic — there are cases turning up in the papers all the time. I'm trying to take a serious look at the subject, as well as making an exciting story. You can't sweep it under the carpet and pretend it doesn't exist. Let's get it out in the open and talk about it. Then people can make up their own minds about the dangers."

DEVIL WORSHIP IN CHURCH

As far as filming in the church — It felt strange, naturally, watching Christopher Lee speaking the incantations. We had permission, of course, and as the Rector himself said, it's all theatre. I wasn't worried about it, but I know there was quite a bit of feeling among the crew."

Peter's composure seemed a little surprising, for he told us of a very strange occurrence just before the film started shooting. Coming out of Hammer House in London looking for a taxi, he found one waiting in the street, door open. By it stood a total stranger who approached him and told him that he must not make the film! The man claimed to be a medium, and warned him very earnestly that great harm would result when the film was released. Peter tried to allay his fears, and, like us, doesn't believe that a film can have much influence over a normal cinema audience. By that time it was a bit too late to stop the film going ahead anyway!

There have been other odd occurrences as well. All films are beset by problems, of course, such as Richard Widmark being laid up for two days after shooting a location scene in the pouring rain. But some of the other things have been more mysterious.

A whole day's filming had to be reshot when a scratch was found running all through the film — an almost impossible occurrence, as the camera is checked after each shot. Another time the crew turned up one morning to find one of their trucks with

[illegible] could have been believed [illegible] three?

While filming on [illegible] at Heathrow Airport there was a bomb scare while Terminal One was evacuated for over an hour during a bomb scare. Also at Heathrow, for a complicated tracking shot the film crew painstakingly put down tape marks, so the actors would be sure of their exact positions. While they temporarily turned their backs, an overzealous cleaner took them all up again, thinking they were litter!

Saddest of all, one of the film crew died of a heart attack on the first day of filming. Of course, all these events are doubtless coincidental, but, considering the nature of the film, they do seem odd, to say the least.

A great deal of the film is being shot on location in and around London, with a few days shooting in Germany, and a great deal of effort has been expended on finding exactly the right places. The final, climactic scenes were filmed at the Dashwood Mausoleum in Buckinghamshire.

TRUE LIFE BLACK MAGIC

The mausoleum was built for Sir Francis Dashwood in 1765, and stands at the top of West Wycombe Hill. Beneath the hill are the notorious caves where the Hell-Fire Club used to meet. The not-so-secret society, which scandalised 18th Century England, was formed by Dashwood, and included among its eminent membership Frederick, Prince of Wales. Although the club caused greatest concern by the unlimited number of orgies they held, one of the things that Dashwood was accused of was Black Magic!

It's a massive, brooding structure, surrounded by thick trees, with circular flint walls, stone arches and plaster columns, designed in Roman style, with urns and monuments to the Dashwood family and their closest friends.

A miasmic atmosphere of the dark days of the past hangs round the place, and its historical authenticity adds a perfect, doom-laden touch to the last, terrifying scenes.

"If I'd had to build this," Art Director Donald Picton remarked, when he first saw the Mausoleum, "it would have cost thousands. And then it probably wouldn't have looked right."

When the building was restored in the early years of this century, the repairs alone cost six thousand pounds. But things were different in 1765! The whole Mausoleum was built for £495 5s 3d, out of a £500 bequest to Dashwood, in the will of Lord Melcombe Regis. In those days no doubt the change would have bought a good few rounds of beer for the builders — and they would have richly deserved them!

Unfortunately, Christopher Lee was not on the set the day we were visiting, so we had no opportunity of actually seeing him at work. But we did meet the man responsible for disposing of him no less than eighteen times in various films — Les Bowie, the special effects supervisor.

Les, whose sparing of so much of his valuable time to talk to us was very much appreciated, is a genial family man, and looking at his smiling face it was hard to believe that he could be responsible for so much on-screen mayhem.

He's been working in the industry since the war, and although he works independently, lending his talents to various companies, he's been responsible for the special effects on about three quarters of Hammer's entire fantasy output. Amongst his other work, he recalled *El Cid* for which he painted the entire backgroud for the wedding scene in the cathedral.

That's the sort of challenge that keeps the job interesting, for he never knows from one day to the next what he might be asked to do — painting backgrounds ('Mattes'), impaling Christopher Lee, arranging for people to be shot, explosions (and he admits that he probably gets the most enjoyment out of duing war films) and so on. For *Legend of the Seve* + *Golden Vampires* he flew to Hong Kong to handle the effects almost single-handed, doing everything from making life-like bats and disintegrating vampires to digging holes!

"Most people in special effects came into it from another field," he told us. "I used to be a Matte painter at the beginning." And his artistic talen was obvious just from looking at the small pencil sketches he had made on his own effects script — short storyboard sequences, designs for equipment, sketches of the desired effect and different ways of achieving it.

He usually starts work on a project two or three weeks before the film starts shooting, studying the script and preparing and designing, and then stays with the crew until filming is finished. One of the job's minor frustrations is the way the script constantly changes, and he frequently finds that, after great effort working out an effect, it's decided to do the sequence a different way, or even to drop it altogether! But Les takes it all good humouredly in his stride, even when he's asked to do the impossible in five minutes!

Les Bowie's chosen career calls for expertise in a wide range of fields. He has to handle explosives, especially if the picture



Director Peter Sykes explains a scene involving Horror Big Kin an

calls for a battle scene — but with his eye firmly fixed on safety rather than destruction. Chemistry comes into it too, and large bottles of acids and strange mixtures stood ready for use in one corner.

Then, of course, there are the talents that you would expect: modelling, both of cities and other miniatures, as well as monsters; painting, make-up, trick props, and the simple things like making blood flow from a wound. The list could be extended almost indefinitely.

His range of equipment is similarly varied, going from the complex to the absurdly simple. In one corner of his office stood a large, metal-frame catapult and harness, used for jerking actors off their feet when they're supposed to have been shot. He produced a bag of spine-chillingly realistic glass eyes, which glistened unpleasantly — although on those disagreeable occasions when loose eyeballs have to be bounced around a little, he uses pigs' eyes from the nearest slaughterhouse.

Foam rubber is used for building up the basic shape of large models, and if he has to simulate human skin, he uses nothing more complicated than dough, rolled out in thin sheets which can be moulded, and looks remarkably realistic when make-up is added. Enemas filled with artificial blood lay on the table amongst much simpler material — balloons, a mousetrap, the inevitable cans of paint and even a slab of margarine!

The film's demon baby was the centre of attraction, though lying limply on the table. It would have looked almost pathetic if it hadn't been such a grotesque creation in the first place, sad green glass eyes staring vacantly.

Les showed us the various sketches he had been through before he and Peter Sykes had decided exactly what they wanted, and then he had had to model it, make a plaster mould, and cast the whole thing in thin rubber.

Painted and made up, it looks quite horrendous, even when you get a chance to examine it close up — and it feels every bit as nasty as it looks!

While other people light up cigarettes, Les lights up stuntmen! He showed us the protective clothing used a few days previously by one of these heroic gentlemen who had to run around bathed in flame from head to toe. We decided that, protection or no, it wasn't for us — there was the problem of breathing, just for a start.

"He breathed through his heel," said Les, then explained. "Flames rise, you see, so I had a tube under the clothing from his mouth down his trouser leg and he was taking air from down round his shoe."

Finally, Les was called back to the set, to provide one of the props for the next scene. We returned with him, but saw that, in spite of the last and furious work, it would still be a while before the preparations were completed, and filming could begin again.

Technicians were busily hanging huge blackout curtains round the set for a night-time scene, and it seemed like an appropriate moment to bring down the curtain on our visit to Elstree.

Outside in the real world it was still raining. But that didn't seem to matter any more.

The Devil's Other Children

DEMONIC POSSESSION ON THE SILVER SCREEN

A Special Feature by Steve Moore



THE Devil broods in his palace in Hell, waiting for men to stray off the path of the straight and narrow so he can snatch away their souls. It sounds like conventional Christian teaching of the 'hellfire and brimstone' variety, but in actual fact the church has made progressively less and less of the devil in recent times. Instead, the task of keeping Satan in the public mind has fallen to the entertainment industry, and film-makers especially have welcomed the Old Enemy into their growing army of characters whose aim is to keep us on the edge of, or under, our seats!

The big screen has been the devil's playground for almost as long as the film industry has existed. As Mephistopheles, he appeared in several versions of *Faust*, tempting the good doctor to sign away his soul in return for power, and the earliest of these films was made as far back as 1900. There were at least seven more versions of this film in the silent days alone! It's hardly surprising that the devil, in various forms, has appeared in a steady stream of films ever since, and devil worship has been the subject of many others. Probably the suavest Satan of them all was Vincent Price, in 1957, in a film with the unhorrific title of *The Story of Mankind*.

But times have changed, and the film industry has found itself with much greater freedom. Freedom to try its hand at story ideas which, a while ago, they would not have dared to handle. In recent years, the Devil has sought more direct intervention in human affairs, going so far as seeking a human bride — and in consequence, our cinemas have been filled with little devils ever since!

Looking for a starting point to all these satanic goings-on, Hammer's excellent film, *The Devil Rides Out* could well be it. In many ways it can also be seen as a forerunner to Hammer's latest offering *To the Devil — a Daughter*, for both films are based on the famous novels of black magic and devil-worship written by Dennis Wheatley. The script was written by Richard Matheson, himself a well-known science-fiction and horror writer, as well as script-mastermind behind many of the noted Edgar Allan Poe films made in the 1960s. Christopher Lee played the part of the Duc de Richleau, an authority on the supernatural, crusading against the Devil and all his works.

The story takes place during the 1930s, and a band of Satanists, led by the suavely evil Mocata (played menacingly by Charles Gray), seek a bride for the devil. Their choice falls on Tanith (Nike Arright) an impressionable girl who has been lured into the cult, and it takes all the talents of de Richleau and his friend Rex Van Ryn (Leon Greene) to save her, before finally wiping out the evil.

The film was directed by Terence Fisher, and featured some superb special effects sequences, notably when the heroes are attacked by a spectral horseman, and when a half-human, half-goat devil appears before the revelling worshippers.

But if the devil was robbed of his bride in this film, he got what he was looking for in *Rosemary's Baby*, also made in 1968, and it's strange to reflect how a trend can start on both sides of the Atlantic quite independently, at the same time. The film was based on a best-selling novel by Ira Levin, produced by long-time horror-film maker William Castle, and directed by Roman Polanski.

Rosemary (Mia Farrow) and her husband (John Cassavetes) move into an old apartment house, which is supposed to have strong connections with witchcraft. Rosemary becomes pregnant, and while awaiting the birth of her child, convinces herself that the neighbours are a coven of witches. Her paranoia increases as the time grows nearer, and she believes that everyone — the witches, even her doctor — has





Roman Polanski's Rosemary's Baby (1968) is a classic of mounting terror and brooding atmosphere. Mia Farrow (seen here in three key scenes) plays the mother who fears that her child has been stolen by Satanists



diabolical designs on her child. When the baby is finally born it vanishes and is reported dead. Hearing a baby crying in the next room, she breaks into the neighbouring apartment, there to find the witches, the doctor, her husband, and the baby. There is a celebration going on. Satan has been reborn. This is the climax of the film, and there it ends.

This ending has been criticised by some, for it seems to fall off, leaving many questions unanswered. But it should be remembered that the film is more concerned with states of mind, and the horrors of the everyday world, than with the usual elements of terror found in more mainstream movies of the macabre. It certainly caused a stir when it was first released, and people flocked to see it and make up their own minds — which must have made the producer happy, if no one else, as the film had cost five million dollars to make.

While *Rosemary's Baby* opened up the door and, by its ending, left it wide open for others to explore the theme, the flood of follow-ups that one would have expected didn't happen. Instead, the Devil seemed to be taking a rest — until 1973.

This was the year *The Exorcist* was made, and both the cinema and the public are still feeling the after-effects. The film made a star of young Linda Blair, and also featured Ellen Burstyn, Max Von Sydow and Lee J. Cobb. This film had a variation on the theme — instead of the child being born evil, a normal human girl was directly possessed by a demon.

GREEN BILE

The victim is twelve-year-old Regan MacNeil who is accompanying her actress mother to the Jesuit college at Georgetown, Washington, where she is filming on location. Weird noises occur in the house they have rented, and Regan begins behaving oddly. Horrified when she sees her daughter's bed bucking wildly one night, Chris MacNeil seeks medical advice. After extensive medical tests, which are shown in gruesome detail, the doctors can find nothing wrong with the girl to support their original diagnosis of brain damage causing muscular spasms. Psychiatrists examine the girl, but they can find no explanation either. Regan meanwhile becomes possessed of supernormal strength, speaks with a strange voice, and even seems to be undergoing physical changes. Other horrifying events occur — the director of Chris's film is found murdered, and she believes her daughter to be responsible. There are desecrations in the college chapel, and sores appear on Regan's body, she vomits bile, and, in a truly remarkable special-effects shot, her head turns right round on her body.

Seeing no other solution to her problem, Chris begs the Jesuit fathers to perform an exorcism. Father Karras, the college's psychiatrist specialist, is too inexperienced to handle things, so he calls in Father Merrin, who realises at once that a demon has possessed Regan. He begins a lengthy exorcism, struggling with the demon, but dies of a heart attack before he can complete the ceremony. It is left to Karras to combat the evil, and the only way he can do that is to take it upon himself.

Directed by William Friedkin, the script was written by William Peter Blatty, based on his best-selling novel, and he also produced the film. Although no doubt played up by the publicity men, the film was apparently plagued by poltergeist occurrences and other mysterious events throughout its production. Once it was released, the effects were even more shattering.

The film was roundly condemned by church leaders, but the general public, their interest no doubt heightened by the controversy, flocked to see it, and it broke box-office records round the world, from America to Hong Kong. In the States, members of the audience actually threw up in particularly grisly scenes, and in Britain at least one impressionable youth committed suicide shortly after seeing the movie. There was a rash of horrifying, real-life exorcism cases shortly afterwards, including one revolting murder, and although exorcism has been a regular part of the church's work for centuries, the glare of publicity highlighted each case. And while the arguments grew ever fiercer, the film carried on coining money. It's hardly surprising that *The Exorcist Part Two* is due soon.

It's also not particularly surprising that *Exorcism's Daughter* hit the screen shortly afterwards. This film, made in Spain in 1971, had nothing to do with *The Exorcist*, and had been lying on the shelf for three years while the distributors tried to figure out what to do with it. Their opportunity finally arrived, and, using a catchy English title, they took it with both hands.

The story takes place in a Spanish lunatic asylum run by a brutal warder, Puso, who uses the same sort of methods as he used to command troops in the Spanish Civil War. A young idealist, Dr Alba, arrives to take over, and to introduce more humane, and scientific, methods of treatment. He is especially concerned with Tania, a young girl who is very withdrawn and afraid of dolls. He eventually discovers that her mother was possessed by the devil, and Tania has never recovered from the shock of seeing the exorcism ceremony. But by now the superstitious villagers think Alba's techniques stink of witchcraft, and they are suspicious of his relationship with Tania. Alba is finally forced to leave by public opinion, and after he goes Puso takes over again, revelling in militarism, almost as mad as the inmates he looks after.

With the exception of a flashback to Tania's mother wriggling through the





Definitely most talked-about horror film of the past few years is The Exorcist *(with Max von Sydow, above and Linda Blair right), which filmically spawned a ghastly brood!*

exorcism, the film is a run-of-the-mill madhouse drama. Its title and the prevailing exorcism panic were all it really had going for it.

The Devil must have been tiring by now and he stepped aside for the next supernatural birth, letting one of the other denizens of darkness take over. The film was *Grave of the Vampire* made in the States in 1972, but again not released in Britain until 1974. It was directed by John Hayes and starred William Smith and Michael Pataki.

Two college students, Paul and Leslie, leave a party seeking somewhere where they can be alone and choose a cemetery. Normally of course they couldn't have chosen a quieter place in the world but tonight is different. They are attacked by a vampire who kills Paul and rapes Leslie. Later, Leslie gives birth to a grey-faced baby with a taste for blood rather than milk. However, he shows no other vampiric characteristics and when he is grown and his mother has died, he decides to track down and kill his father. The vampire has taken the name of Lockwood and now teaches in a college, where he finds a few tasty morsels amongst his students. His son, James, tracks him down and enrolls in his class. Lockwood kills a girl student and then tries to trap another by organising a seance attended by more students, including James. The girl acts as medium and is taken over by the murdered girl's spirit, who reveals how she died. The medium rushes from the room, pursued by James, who has become involved with her. When James returns, he finds that Lockwood has killed all the other students. James reveals his identity, and kills Lockwood with a broken chair-leg. But as his father dies, James suddenly finds himself transformed into a vampire. Lusting for blood he closes in on his girl-friend.

Although very much a 'B'-picture, the film was very well handled. The Devil himself would have been proud of his stand-in.

And now the Screeming Starts had a ghost as the unnatural father. Considering the upswing in sexual themes in horror films recently, the last few years must have been a very good time to be inhuman! An Amicus production, the film was directed by Roy Ward Baker, and starred Peter Cushing, Herbert Lom, Patrick Magee and Stephanie Beacham.

Catherine marries Charles Fengriffen, and they move into his ancestral home. Shortly after their arrival strange things begin to happen to her, which the other members of the household put down as hallucinations. One of her claims is that she has been raped by a ghost, who was covered in blood and missing a hand. Charles and the servants know of a family curse, but they refuse to discuss it with her, and each time one of them tries to reveal the secret to her he is murdered by the ghost. Catherine questions Silas, a mysterious peasant who lives nearby and resembles the ghost, but learns nothing.

When she becomes pregnant, Dr. Pope is called in to try to solve her mental problems, and he finally persuades Charles to tell of the curse. Fifty years ago Charles' grandfather Henry, drunk, raped the bride of Silas, father before his very eyes, and when Silas Sr. tried, quite understandably, to interfere Henry cut off his hand with an axe. It is the ghost of Silas Sr. that is seeking revenge. Catherine eventually gives birth to a boy with the features of Silas Sr.



and in hand. Charles shoots Silas Jnr. a bullet in each eye, then opens up Henry's coffin and smashes the skeleton to pieces.

GRISLY TALE

Another grisly tale from Amicus, then, with lots of complaints of screaming and some strange colour effects. But probably the best of the uncouth kids so far came from the States.

The film was *It's Alive* directed by Larry Cohen and starring John Ryan and Sharon Farrell. Set in modern Los Angeles, the child this time is a mutant but devilish enough in its own peculiar way.

Frank Davies rushes his wife Lenore to hospital, then prepares to wait for their child to be born. From the delivery room, after a while, comes not a smiling nurse, but a blood-coveted doctor who collapses to the floor, dying. Screams drift from the room beyond, and Frank rushes in to find a scene of horror. His wife still lies on the



One of the great climaxes in modern film horror — the Demon appears in The Exorcist

operating table, screaming, and the doctors lie bloody and lifeless, scattered about the floor. There is no sign of the child, but Frank notices a jagged hole in the ceiling, with a hallowe'en shape, which then disappears. It soon becomes apparent that the baby killed its deliverers immediately after being born, then tore its way out of the building.

Other similar murders are reported from various parts of Los Angeles and Frank joins the manhunt. Later, it becomes clear from the mutant's movements that it is trying to find its family, and Frank is shocked to discover Femore sheltering the 'child'. Wounded the mutant escapes to the sewers where Frank finds it and realises it really had no evil intentions, but (no matter how grotesque it sounds) is only a sad misfit. He begs the approaching police not to kill the child, but to no avail. The child dies in a hail of bullets, and the threat seems over — but then, the final twist — another mutant is reported from Seattle.

Despite some drawbacks, such as using the Los Angeles storm-drain system as a location yet again, some fine acting performances managed to carry the film. The same cannot, unfortunately, be said for *I Don't Want to be Born*, a British made film, in spite of the combined acting talents of Joan Collins, Donald Pleasance and Eileen Atkins.

This film mixed up the elements of exorcism and demonic children, and centred on Lucy, an ex-stripper, who, before she was married, was cursed by Hercules, a dwarf whose love she had spurned. Later, Lucy gives birth to a strangely strong and highly vicious mutant, and the murders begin — people being drowned, living and having their skulls smashed with a spade. Lucy herself is finally stabbed, just before Sister Afbana arrives to perform an exorcism. The dwarf drops dead in the middle of his act at the strip-club, and the child returns to normal. Twisting a phrase, it's been said that nothing succeeds like excess — and in this case, alas, nothing succeeded.



(Above) Frank Davies (Jeff Rya[illegible]) and the unseen) mutant child ([illegible]) plays the child's mother.



OBSCENE BLASPHEMY

It was back to the spasms in *Magdalena Possessed by the Devil*, although this was basically a sex film with horror grafted on. Taking a leaf from *The Exorcist's* book it featured a young girl possessed of supernatural strength, the ability to move things around without touching them and a finely developed talent for obscene blasphemy. The spasms and bed-wobblings were caused this time, though by the girl having mad, passionate love made to her by Beelzebub (no less!) — though for what purpose apart from the gratification of his own infernal lusts, we are not too sure. After a fair dose of bone-breaking and axe murders the girl is finally subdued by hypnosis, asked to recite a prayer, and the

spell [illegible] Frankl[illegible] here that's [illegible] flying ab[illegible] Norman-made effort.

Italy's contribution to the genre didn't have much going for it either. This was *Devil Within Her* known in the States as *Beyond the Door*. Directed by Oliver Hellman, it starred Juliet Mills and Richard Johnson. And finally the Devil made a re-appearance — or at least his voice did.

Dimitri, an adept of the Black Arts, fails to summon up his former lover, Jessica. As he drives along a road, the Devil's voice bawls him out for letting her escape and then makes the car crash over a cliff. But the Devil suspends the car in time and space giving Dimitri ten days to find Jessica and wreak horrible vengeance on the baby that she is expecting. Jessica is now happily married to Robert, a record producer, and is pleased to find herself pregnant. But she soon becomes violently ill and feels that the



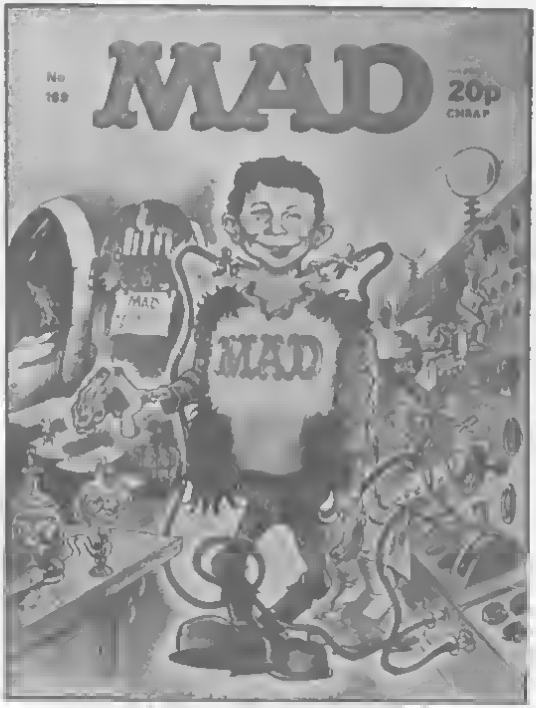
Silas (Geoffrey Whitehead) returns from the grave to gain a terrible revenge in And Now the Screaming Starts.

child is an evil presence within her. Her pregnancy is proceeding strangely fast and she becomes subject to fits of violence, speaking in a man's voice, vomiting — all the usual possession features — until she is eventually confined in a straight-jacket. Dimitri finally arrives on the scene, but instead of carrying out his task, decides to help. He delivers a malformed child, but the Devil tells him he must die. Back at the cliff, the car-crash is completed, and Dimitri hurtles to his death.

The film lines up all the usual tricks — the devil, demonic possession, supernatural birth, and trots them out one after the other, and the result is something that seems a combination of *Rosemary's Baby* and *The Exorcist* without approaching the quality of either of them.

So, the scene is finally set for the appearance of Hammer's latest offering, *To the Devil — A Daughter*. It has some illustrious predecessors — and some which were definitely not so illustrious! But with Hammer's skill and style, we think it will leave all the others standing. A new film is born — and somewhere down there the real Devil must be cackling with glee. ●

The Children's Other Devil...



ANOTHER MONSTROUS ISSUE
featuring the most

VILE
DISGUSTING
ODIOUS
FOUL

staples available this month
(PUBLISHED MONTHLY)

CAPTAIN KRONOS
Vampire Hunter











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FRIENDLY CROWD EH, GROST ?
THEY HAVE GOOD REASON FOR THEIR TERROR!
HO, LANDLORD — OPEN UP THERE!
THE LANDLORD IS APOLOGETIC TO SAY THE LEAST!
FOLKS ROUND HERE BE AFEARED OF WALPURGIS NIGHT, GOOD SIRS AND THERE BE SOME WHO DO SAY THAT THE BROCKEN SPECTRE WALKS AGAIN!
TOMORROW WE START THE HUNT FOR CARLA... BUT I HOLD LITTLE HOPE — THE PLACE IS FULL OF SUPERSTITIOUS FOOLS!
DON'T BE TOO HASTY IN YOUR JUDGEMENTS, CAPTAIN — YOU MAY YET FIND THIS TO BE A MOST ENTERTAINING DISTRICT!
THE GHOST! THE GHOST!
THE BROCKEN SPECTRE!
WHAT'S ALL THIS NONSENSE, GROST?
STAY YOUR SWORD ARM, KRONOS — THEY'RE ONLY HYSTERICAL PEASANTS!
IN FACT, IT IS ALL ILLUSION... CAUSED BY THE RAYS OF THE SETTING OR RISING SUN PROJECTING THE SHADOW OF AN OBSERVER ON THE HEAVY MISTS WHICH SHROUD THE MOUNTAIN — AND FEAR MIXED WITH IGNORANCE GIVES US ..THE BROCKEN SPECTRE!
BLAST IT, GROST — WE'RE HERE TO FIND BALDERSTEIN — NOT LAY GHOSTS!
TRUE — BUT YOU MUST ADMIT IT'S AMUSING TO OBSERVE THESE RURAL SUPERSTITIONS AT FIRST HAND!
HMM... I WONDER IF OUR VAMPIRE FRIEND BELIEVES IN THE LEGEND..?
NOT IF HE'S READ YOUR DAMNED BOOKS GROST!
ALL DAY THEY SEARCH
AND THE SETTING SUN FINDS THEM ATOP THE BROCKEN
CARLA!


HOLD HER STILL!
SHE FIGHTS LIKE THE DEVILS IN HER ALREADY.
MY GOD, GROST — THEY'RE GOING TO SACRIFICE HER!
GO TO HER, CAPTAIN — QUICKLY! I'LL DO WHAT I CAN HERE!
LIKE AN AVENGING ANGEL KNOWS HURTLES DOWN THE SLOPE —
THE MASTER OF EVIL FAREGES!
THIS EVE, THE GATES OF HELL SHALL BE FLUNG WIDE — AND THEY WHO WAIT WITHIN SHALL BECOME MY ALLIES!
HEAR ME, DARK FORCES — YOUR LIBERATION IS AT HAND!
HONOURED GIRL — FOR YOU ARE THE KEY TO THE DOOR TO POWER!
LET THE GATES OF HADES BURST ASUNDER — LET THE LORDS OF CHAOS WALK THIS EARTH
LET THEM DRINK THE BLOOD OF SACRIFICE —
FROM A HUMAN SEVERED HEART
NO-OOOOO!


BUT THE CLAMORING BEAST NEVER REACHES ITS MARK!
OOHH!
AAGGH!
THE SPECTRE!
MASTER — LOOK OUT! A RIDER!
STOP HIM, YOU FOOLS! THE GHOST WAS MERELY AN ILLUSION!
DOGS! OUT OF MY WAY! IT'S YOUR MASTER! SEEK! COUNT BALDERSTEIN!
THE FATES BROUGHT YOU TO ME, GIRL... AND THEY WILL DELIVER YOU INTO MY POWER AGAIN!
THEN HE IS GONE — A SHADOW MELTING INTO THE NIGHT...


CARLA!
KRONOS! IS IS IT REALLY YOU?
AYE GIRL
YOU'RE SAFE, NOW!
KRONOS... MY LOVE!
IT WORKED! DIDN'T I TELL YOU THE SPECTRE WAS A NATURAL PHENOMENON...?
AYE, PROFESSOR — YOU MAKE A FINE GHOST!
NOW WE MUST SEEK SHELTER FOR CARLA — THEN... WE RESUME THE HUNT!
I RECALL SEEING A CONVENT, SOME LITTLE WAY DOWN THE MOUNTAIN. WHAT PLACE COULD BE SAFER?
JUDGING BY ALL THAT EQUIPMENT HE WAS USING MY GUESS IS THAT BALDERSTEIN MUST HAVE A REFUGE NEAR HERE...
KRONOS—I... I WANT TO RIDE WITH YOU!
NO CARLA! GHOST IS RIGHT. WE COULD RUN INTO BALDERSTEIN ANY TIME! I'D PREFER TO SEE YOU SAFE...
KRONOS— PLEASE
NO GIRL! BESIDES, THIS HORSE WASN'T BUILT FOR TWO!
WELCOME, MY CHILD— WE'LL BE PLEASED TO TAKE YOU IN.
.. ONLY TOO PLEASED!
THE MONTH OF DARKNESS!

EFFECTIVELY SPEAKING

OUR MONTHLY LOOK AT THE WORLD OF SPECIAL EFFECTS

ROY ASHTON, HAMMER'S MASTER OF MACABRE MAKE-UP

Interview and feature by John Brosnan



A Roy Ashton suggestion for Plague of the Zombies (1966) was white contact lenses over the zombies eyes (see above).

FRANKENSTEIN'S Monster, Dracula, The Phantom of the Opera, the Wolfman, the Mummy and the devil himself – during his years as Hammer's resident make-up man Roy Ashton helped to give them to all of these characters, as well as other such fearsome creatures as zombies, vampires and snake women. It was Ashton's responsibility to ensure that a Hammer horror film lived up to its name and as Hammer fans can testify, he certainly succeeded.

Roy Ashton was born in Australia and came to England in the early 1930s, where he trained as an artist and a designer before joining the Gaumont British Studios as an apprentice make-up man. The outbreak of the 2nd World War interrupted his promising career and it was many years before he resumed it. After being discharged from the Army in 1946 he became a professional opera singer and it wasn't until 1954 that he returned to movie make-up as a full-time occupation. It was only a few years later that he began his long association with Hammer Films.

"It happened by accident really," says Ashton. "I had a colleague (Phil Leakey) who used to work for Hammer and I would occasionally go and assist him on various jobs. Shortly after this the studio went into recession while they did some rebuilding when they started production again my colleague didn't feel like going back, so they rang me and asked if I wanted to work for them. I said yes, and that's how it all began. I got on very well with everyone there, particularly Anthony Nelson Keyes who was the studio manager and also an associate producer. We had a marvellous team of people at Bray (Studios) and everyone worked well together. There was a marvellous atmosphere in the studio and though we all worked very hard it was enjoyable."

The first Hammer film on which Ashton had full control of the make-up was *The Man Who Could Cheat Death* in 1957, though before that he had assisted Leakey on such films as *Dracula* and *The Curse of Frankenstein*.

"It was my colleague who designed the make-up for Christopher Lee as the monster in *The Curse of Frankenstein* the first of Hammer's Frankenstein films, but I designed the monsters in the sequels. For *The Evil of Frankenstein* I did hundreds of

different drawings before the producers could fix their ideas on what they wanted. When they eventually decided on a design I set it up full-size in clay then photographed it. They said it was okay and gave me the go ahead to go on with it.

"The design had some resemblance to the original American *Frankenstein* with Boris Karloff but was different in several ways. I had the idea of the cranium being opened across the top at the forehead and rather clumsily sewn together with large thongs to suggest the crude surgical procedures of the time. I think I put the electrodes on the temple whereas in the Karloff one they put them on the neck. A wrestler called Kiwi Kingston played the monster. I had him wear divers boots which I thought would suggest a great lumbering creature.

BLOOD-RED EYES

I worked on Hammer's first *Dracula* [illegible] three days [illegible] I remember I stuck in Christ[illegible] teeth and eyes. For the opening [illegible] shaft of light fell on him [illegible] I painted. I worked on all the [illegible]

Now that there's much involved in [illegible]. The tradition is that [illegible] is never discussed [illegible] reasons and he has [illegible] with eyes peeled. Everyone has [illegible] and of course cosmetics. [illegible] scenes his eyes turn blood red. I don't make the contact lenses but I am in charge of getting them in and out of the actors' eyes.

With Chris Lee I would put them in just before action and extract them immediately afterwards. I think in some of the destroyed by them. Some people can't develop a tolerance for them, particularly if they suffer from hay fever. The ones that Chris wears cover the whole ball of the eye except for the cornea and sits and lit under the upper and lower lids. In the *Plague of the Zombies* the zombies wore, on my suggestion, ones that were entirely white except for a little dot at the centre which enabled the actors to see.

"For Chris Lee's make-up in *The Mummy* I did a lot of research. My studio took me to the British Museum and to many books on mummies, and I tried to reproduce as best I could the effect which I imagined the passage of time would have on Chris.

"First I made a cast of his head and on that I worked with pieces of old rag and pieces of laminated paper. Unfortunately I didn't realise that this, my first attempt at mummy make-up would adhere so closely to his face. It was very uncomfortable for Chris because there was nowhere really for him to breathe!

"Actually the only place where the air could get into the make-up was around the eyeholes, but in the later mummy films I [illegible] that I could still suggest the [illegible] in such a way that [illegible] holes and all [illegible] pressure on the [illegible]. The bandages, by the way, were done by the wardrobe department, but we worked together on that.

"The bandages were wound in such a way that they appeared as they originally did on actual mummies, but of course they had to have built-in support otherwise they would have fallen straight down when he moved. They were reinforced with cotton wool and sewn together, so in effect they became a kind of uniform into which he could step. To make the join between the facial make-up and the bandages I used some very old rags which I made look hard with plaster.

"Oliver Reed's make-up as the wolfman in *The Curse of the Werewolf* was a very



Bite-marks on a vampire victim's throat — courtesy of the make-up team at [illegible]





(Left) A petrified (literally) Michael Goodliffe in The Gorgon *(1964), (above) human vampire Dr Ravna (Noel Willman) is shortly killed by leaf blood-sucking bats in* Kiss of the Vampire *(1964)*









Three types of make-up (left) ghastly facial injury (middle) transformation (from man into wolf) an (right) the [illegible]

difficult job because he had to appear all hairy and wolf-like from the waist up, and it took a long time to make the garment he wore and also to make the structure which fitted over his head, which included wolf-like ears nose and so on His hair was, in effect, a series of loose beards that overlapped each other and gave the impression of a shaggy skin

"I was once asked if I had ever seen Jean Cocteau's film *Beauty and the Beast* and whether I'd modelled my conception in the wolfman on the Beast in that film Actually I've never seen it, but apparently my make-up design was rather similar to Cocteau's

"As for Lon Chaney Jnr's make-up in the old Wolfman films, I didn't think that was a great success — if one may be pardoned for criticising someone else's job It appeared to be just hair laid all over the place and looked a dog-like shape But, of course, that may not have been the make-up man's fault because you're never entirely on your own with these things, you just present your ideas to the producers and they may say no do this instead If you want the job you do as they say because you're working for them — they're not working for you

SHOOT WITH FANGS

The assignment that gave me the most worry was the one where I had to turn a girl actress Jackie Pearce, into a serpent for a film called *The Reptile* It meant quite a bit of research and I eventually got a large snake skin which I cast in plaster to reproduce the scales on the make-up It was a very difficult job because I had to give the girl a snake-like snout with fangs and everything while at the same time making it structurally and anatomically acceptable You must do that otherwise people who may not understand anatomical structure will nevertheless feel that there is something not quite right

"On *The Phantom of the Opera* with Herbert Lom the whole approach was different to the silent classic that had starred



Only the blood is false! From Captain Clegg *(1962).*

Lon Chaney I remembered seeing that back in Australia when I was quite young and to me Chaney's make-up was one of the most remarkable things I'd ever seen At that crucial point where the girl removes his mask I can still remember the scream the audience gave It was a terrific scene!

"Of course, we couldn't hope to duplicate that film because we didn't have the resources at Bray — we were limited as far as sets were concerned We only showed Lom's face very briefly which had been severely burned by acid, but it was entirely different to Chaney's As for the mask that I built mine — it was a real last-minute job We were three weeks into the film and the producers still hadn't decided what they wanted him to look like

They wanted a mask but they couldn't make up their minds about the design Then came the first sequence where they were going to show the Phantom and no one knew what to do So I said hang on, and I got a piece of rag, some tape, bits of string and rubber and in about five minutes I had a mask And the producers said Ah yes, that's just what we want — and that's what we used"

It's always a problem, when describing the making of a film, to separate make-up from special effects, and this particularly applies to horror films where both professions overlap a lot For instance, in a sequence showing Dracula disintegrating into a pile of dust both the effects man and the make-up artist would work together

"In something like that," says Ashton "one could hardly work without the other Dracula's face would be made up by the make-up man for each shot and the effects man would handle the dissolves between one make-up job and the next But as to who does what varies from picture to picture For example at Bray I usually handled the scenes which involved cuts on the body and flowing blood — such as when Dracula was impaled on a stake or whatever

— but these days the special effects men usually do that It, during a pre-production meeting, the effects man says he will do all the scenes involving blood I don't argue with him because it will save me a lot of bother"

Putting on make-up requires great skill and patience as a job can sometimes take several hours to complete "For *The Man Who Could Cheat Death* it used to take me four hours to make up Anton Diffring each day It was a difficult job because I put it on piece by piece but after a time experience teaches you all sorts of short cuts Sometimes you can use the same appliances again on the following day if you don't damage them when you take them off otherwise you have to make a whole new set A lot of the anxiety in being a make-up man lies in watching your work during the shooting period and making sure that it looks as fresh and as correct at the end of the day as when you put it on"

Ashton has never minded being associated with horror films and admits he finds them a bit of a laugh — but he looks back on the Hammer films with a certain amount of pride There was an air of quality about them" he says "Although they were done on very limited budgets they were made by people who really cared about their work"

The Hammer of HAMMER presents

The Texas Chai



POSSIBLY the most controversial film of the year, The Texas Chain Saw Massacre, *will probably never be seen commercially in England—although it had two showings (sell-outs, both) at the National Film Theatre's London Film Festival recently. In America it made a pile of loot. So what was all the fuss about? We asked film-buff and writer John Fleming to give us his opinion of* TCSM*—and he not only gave it, but also came up with (bumper-bonus time!) the only synopsis of the story extant in this country. Biased it may be—but it all happened on-screen just like he says. So maybe you can make up your own minds about . . .* The Texas Chain Saw Massacre.

nsaw Massacre

IN 1957 police in Plainfield Wisconsin arrested local handyman Ed Gein after finding dismembered bodies strewn all over his farmhouse As well as robbing graves, he'd lured children and young girls into his home, where he butchered them, ate their flesh and made their remains into household ornaments

This real-life incident became the basis of Robert Bloch's novel *Psycho* filmed by Alfred Hitchcock in 1960

Now it has inspired (if that's the word) another film Tobe Hooper's supposedly sadistic exploitation movie **The Texas Chain-Saw Massacre.**

Made in 1974, *Massacre* cost $300,000 By August 1975, it had made $6 million, attracting huge audiences with a poster screaming WHO WILL SURVIVE AND WHAT WILL BE LEFT OF THEM?

It's about a household of maniacs who try to slaughter a group of five young people with hammers, cleavers and a chain-saw

Our all-American hero, Kirk, walks into the house after hearing a squealing sound A meat-hammer smashes through his skull

This sound effect was created by Tudd AO's Buzz Knudson, who won an Oscar for sound on *The Exorcist* and *Cabaret* For the meeting of hammer and skull he used a mixture of sounds smashing a cantaloupe beating a dead chicken stepping on a pecan shell and snapping a piece of wood

It turns out to be the only decent special effect in the entire movie *Massacre* is an amazingly *un*-bloody film very badly handled Kirk's very rapid murder is shown in long-shot

Kirk's girlfriend Pam also (unwisely) enters the house 'Leatherface' a homicidal maniac in a crude face-mask of dried flesh grabs her, carries her over to a butcher's meat-hook dangling from the ceiling and hangs her up on it He then starts dismembering Kirk's corpse with his chain-saw

Director Hooper says the film is "about meat about people who are gone beyond dealing with animal meat Crazy retarded people going beyond the line between animal and human"

Hooper's background is documentary films He claims to have shot a million feet of film working in the US for local, state and national government agencies

But this documentary emphasis on facts in *Massacre* means there are no personalities or relationships Only events. No audience identification with the cardboard characters Therefore no psychological horror And Hooper's abyssmally slow and slack editing means there's no build-up of tension So the only horror possibility left is really gruesome visuals And they're missing too

When Kirk is dismembered, the audience sees nothing. No neutral close-up of the buzzing blade Not even an extended build-up of the saw approaching the flesh Leatherface hangs up the girl, turns to Kirk, switches on the saw, bends down and starts cutting invisible limbs off and then the scene cuts back to the three youngsters who remain alive

Jerry, another neat, all-American guy comes to the farmhouse, finds Pam in the deep-freeze and gets his head smashed in so quickly the audience can't react

Franklin a wheelchair invalid gets disembowelled by Leatherface, as the sawblade repeatedly plunges into his (unseen) stomach

This just leaves Sally

To quote the *Hollywood Reporter* "Marilyn Burns, as the horrendously pursued final victim, is a great screamer"

The rest of the (amateur) cast are bad screamers and bad bleeders But Marilyn manages both quite well And, during a ludicrously extended chase, she is caught

By this time there are three maniacs

There's chain-saw enthusiast Leatherface, his brother the demon razor-slasher and someone who's either their father or brother

The film is as vague on characters as it is low on gore

I won't reveal the so-so ending as *Massacre* may be released in Britain sometime At the moment, it's banned

But in the so-called climax the saw does actually touch some human flesh To simulate this, sheet metal was put over the actor's flesh then a large juicy steak, then blood capsules- then clothing The shot lasts all of three seconds

What special effects there are don't create any special effects

Apparently art director Bob Burns upholstered the furniture in fake human skin stretched on bone frames And, somewhere, there was an armchair with real arms to rest on If so it's commendable but invisible

Massacre was shot quickly (sometimes using three cameras) and cheaply (on 16mm later blown up to 35mm) in and around Austin, Texas

The summer heat was intense Photoflood lamps used to light the interiors raised the temperature even more The house was decorated with old animal bones — and real human bones imported from India So the set caught fire a couple of times And stench continually steamed off the bones Director Tobe Hooper says "We had to take anti-nausea medication just to keep from throwing-up on the set"

The film grossed $602,133 in the first four days it played Texas It cornered 25% of the Los Angeles County box-office when it



Marilyn Burns

opened there In October 1974 it was third in Variety's box-office charts, up there with major releases like *Airport 75* and *The Odessa File* In February 1975, dubbed versions opened to record crowds in Tokyo and Italy

As a child, Hooper wanted to be a mad scientist and by the age of 8 he was a professional stage magician He says of *Massacre*

"I'm a horror movie fan But I've only seen a handful of effective horror pieces in my life, usually I've been ripped off I wanted to give those people who really wanted to take a roller-coaster ride their money's worth"

He failed

The Texas Chain-Saw Massacre has ineffective special effects, no audience involvement with the non-characters- no tension very little gore

My opinion Go and see *Macon County Line* for small-town Southern horror See a heavily-censored, but still gruesome Italian movie called *Torso* if you're into dismemberment See *Night of the Living Dead* if you're into sheer horror And see *Psycho* if you're into people in rocking chairs

But avoid *The Texas Chain-Saw Massacre* like the plague Unless you're into plagues

It's a superbly gruesome idea butched up and badly executed ●

Exclusive scoop! Full Massacre *story— Overleaf!*

The Texas Chain

The British film censor calls it 'an exploitation film which is about terror"

The Texas Chain-Saw Massacre has been banned in this country But it has been drawing the crowds in the US with a poster that says AMERICA'S MOST BIZARRE AND BRUTAL CRIMES — WHAT HAPPENED IS TRUE. NOW THE MOTION PICTURE THAT'S JUST AS REAL—WHO WILL SURVIVE AND WHAT WILL BE LEFT OF THEM?

Its first British screening was at a British Film Institute members-only show during last year's London Film Festival Ken Wlaschin, festival director, had doubts about screening it "For sheer horror and fright, the film makes *Psycho* look tame"

The movie opens with a black screen On the soundtrack there are crunching, bone-crushing sounds. A flash of a skeleton on the screen Then back to black A flash of pulped flesh Black A crumbling hand. Black A mangled corpse Black Black and quick intercut flashes of decomposing bodies

Than a beautiful summer day Crisp, clear, clean photography With a voice on the radio talking about grave-robberies There are corpses missing And then we see two sweaty, decomposing bodies apparently impaled on a pointed graveyard obelisk

Then the credits

The rim of the sun seen through a red filter Sunspots Enormous flames leaping up off the surface of the sun. With the credits printed neatly over them.

Then mix to the full yellow orb of the sun

And a dead armadillo

And there are these five carefree young people Two all-American boys Two all-American girls And Franklin, a big fat slob in a wheelchair who's in the film to be laughed at

At this point in a horror film, you'd expect someone to say, "Hey, Harry, there's something wrong with the radio" Instead, one of the girls sets up the traditional sense of unease by talking about the malevolent formation of the planets Saturn's in a bad position, man It's going to be a rotten day

And that rotten day starts when they pick up an evil-looking, mentally-retarded hitch-hiker who starts talking about slaughterhouses "My family's always been in meat," he says

He develops a liking for Franklin's knife He takes it and cuts open his palm Then he takes out a razor and slashes Franklin's forearm The horrified all-American kids throw out their hitch-hiker He daubs his blood on the side of their van Shades of *Race With the Devil*

Looking in an astrology magazine, the youngsters discover that—yes—it's going to be an unpredictable day

Franklin's arm is bandaged

The youngsters stop at a gas station and ask directions to "The Old Franklin Place" The gas station owner's eyes widen as if they'd asked for Dracula's Castle "The Old Franklin Place'" he gasps



TRANSFORMING 20 YEAR OLD JOHN DUGAN INTO A MAN OVER 100 YEARS OLD IN "THE TEXAS CHAIN SAW MASSACRE"

Dugan's hair was wrapped with gauze to flatten and smooth it, and a bald cap was applied over this and around the top of his ears. A thin latex mask was cut up into pieces along major wrinkle lines and applied. The ear pieces were attached and any open areas filled in Hair was attached in pieces around the back of the bald cap.

Wrinkles and other changes for the face were sculpted into a lightweight, hollow mold of the actor's face A cyst and multiple moles were added to the eyelids and face Plaster models of his teeth made from impressions were made to fit over the teeth to look like gums

Makeup was applied over rubber pieces to give skin color and accentuate wrinkles on face, hands and neck

Preparations for the transformation took over 200 working hours under the supervision of Dr. William Barnes, M.D., well-known plastic surgeon

saw Massacre



Leatherface (Gunnar Hansen) has plenty of hang-ups in Texas Chain Saw Massacre *and it looks like his victim is soon going to hang loose!*

But they do find it And two of the youngsters, Kirk and Pam, wander over to a neighbouring farm through a field of sunflowers. Artistic, huh? At the farm, they find two VWs, an American sedan and a truck hidden undercover (Remember the literal car pool in *Psycho*?) Oh, they also find a human tooth on the porch.

Kirk, who obviously hasn't seen *Psycho*, goes into the house There's the snuffling, squealing, odd sound of a pig. And on the wall are not *Psycho*'s stuffed birds but mounted animal heads And then a hammer smashes through Kirk's skull and he shudders and shakes, dying on the floor as the killer drags him off.

Pam, obviously none too intelligent, approaches the house And goes inside. She trips up and falls into a room.

The floor is covered with thousands of feathers Human bones Skulls. Hands Legs Arms Dangling around the room And a hen in a budgie's cage She's in the murderer's workshop She turns, screaming. She's grabbed by a man He lifts her and takes her to a large, gleaming, curved-steel butcher's hook He hangs her up absent-mindedly, the hook going in her back and up inside her body As she hangs there screaming, he picks up a powersaw and bends over Kirk's dead body He starts to sever the limbs

Meanwhile, back at The Old Franklin Place, Sally and Jerry and Franklin offer a bit of light relief Then Jerry, who has obviously read the script thoroughly, wanders off across the fields towards a very large sun, low in the sky Remember the planets? Sally and Franklin are left talking about the malevolence of Saturn and, well, all the planets It's a pretty unpredictable day so far, huh?

Anyway, Jerry eventually comes to the same farm that Kirk and Pam found He knows they've been there because of a coat left on the porch And he hears strange gurgling-laughing sounds coming from inside the house A sound that's a cross between a whine and a screech

He must be pretty dumb. He goes into the house Would *you* go in?

There's this hammering sound coming from the freezer. Jerry opens the lid. Pam, twitching in death, springs up out of the freezer.

Jerry turns to run away and our friendly maniac puts a hammer through his skull.

Now comes, as you might have guessed, quiet interlude time.

We see the white moon up in the black sky This tells us it's night-time and reminds us about those malevolent heavenly bodies

There's only Sally and Franklin left back at the old place now And they're beginning to wonder where their friends heve got to Especially since their friends have the ignition keys for the van

So off Sally and Franklin go through the undergrowth looking for the others Sally walking Franklin in his wheelchair The trouble is, Franklin thinks there's someone watching them someone near them. Franklin turns round and this maniac plunges a chain-saw into his chest Plunges it in again And again. And again And again The saw vibrating from side to side

Sally runs off, screaming The maniac chases her, sawing his way through the undergrowth When he can't hack off human limbs, he obviously makes do with tree limbs and saplings

The chase is on and it ends up at the maniac's white house (surely not politics again?) Sally rushes inside and slams the door behind her The maniac saws through it

Sally rushes upstairs and finds an old couple in rocking chairs But they're both decomposing And their pet dog is just a skeleton with an animal hide thrown over it The maniac is gaining on her

She jumps through the first floor window The maniac rushes downstairs And the chase is off again Through the undergrowth Sally screaming The maniac following with his buzzing chain-saw

Sally runs until she gets back to the gas station. (Remember the gas station?) The owner is inside. She screams incoherently at him He looks outside and says there's no-one there He goes off to get a truck to take her to town But he leaves the door open and Sally is alone She looks at the open door and

Nothing happens

Until the gasman comes back with his truck

Plus a sack and a rope He walks towards her

Sally screams and picks up a knife

He knocks it from her hand, then starts hitting and beating her up with a broom. He binds and gags her and puts the sack over her head He bundles her into the truck's cab and then

He remembers the light's still on in the gas station So back he goes to switch it off He returns to the truck cab saying to the semi-conscious, hysterically whining Sally, "The cost of electricity's enough to drive a man out of business"

He drives off, occasionally prodding Sally with a stick and baring his teeth a lot

As he approaches the maniac's house, he sees a figure on the road Guess who. It's the hitch-hiker again Good old Hitch The gasman gets out of the truck and starts beating up Hitch "I told you to stay away from that graveyard!" he shouts, as he beats as he screams

It turns out that the gasman and Hitch and the chain-saw maniac are all one big happy family But a family tiff ensues because the chain-saw maniac had mussed up the front door trying to get at Sally

Hitch ties Sally to a chair Then Hitch and Chainsawman go upstairs to collect one of the decomposing bodies in the rocking chairs It's grandpa The family that slays together stays together

They bring him down to meet Sally

Chainsawman picks up a knife and cuts her finger Grandpa turns out to be alive after a fashion And a very old fashion it is. He starts sucking her blood Sally faints.

At this point re-enter the moon with another pause to show the passage of time. And remind us of those nasty planets

When Sally regains consciousness she sees a dead armadillo, a human skull three screaming maniacs and grandpa The scene is tastefully lit by a dangling lightbulb inside a decomposing head

Hitch starts insulting gasman by saying he's just the cook Gasman replies philosophically, "There are some things you gotta do Don't mean you gotta like it (A variation on "A man's gotta do what a man's gotta do.")

The family decide to give Sally to grandpa "He's the best killer that ever was Did 60 in 5 minutes once"

They put a hammer in his hand and drag Sally over But—butterfingers—he keeps dropping the hammer Although he does manage the occasional glancing blow and one direct, bloody hit to the back of the skull

But Sally gets free and jumps out the window, pursued by Hitch and Chainsawman Hitch trots happily behind her, slashing her in the back with his razor

The film ends soon afterwards

After the *Texas Chain-Saw Massacre* screening, the British film censor said there were plans to film a real-life fight-to-the-death between a man and a shark The cage was already being built in the Pacific The man has been promised $1 million If he loses, it goes to his next of kin

The Roman emperors arranged spectacles of death too ●

HORROR AROUND The WORLD

by Barrie Pattison

CERTAINLY the stand-out talent among the Italian horror movie-makers is Mario Bava the timid director who launched Barbara Steele, guided Christopher Lee through several films, and managed to get vampires into his Hercules film and his space feature

Bava is a second generation film-maker From the night some sixty years back when the Pathe company roused Mario's dad to construct a tomb door for one of their decors, the Bavas have been contributing stylish camerawork to Italian cinema Mario still uses the distorting glass left him by his father

A busy and accomplished cameraman through the forties and fifties, he was called in to finish off a couple of the films he was shooting after the departure of their directors the Steve Reeves *Giant of Marathon* and, significantly, *I Vampiri (Lust of the Vampires)*, in which Gianna Maria Canale survives the centuries by topping up with the blood of local maidens

Thus encouraged, Bava's producer had him direct what became *La Maschera del Demonio (or Mask of the Demon or Black Sunday or Revenge of the Vampire)* an adaptation of a Gogol story which it finally in no way resembled Whatever you call it, this was the striking black and white period film which first made the public notice Barbara Steele She played an entombed witch and her 19th Century look-alike

As the witch, her beautiful, staring face marred by the nail holes left by the mask of the demon hammered into it, and Katia about to have her eyes put out in the belief that she is the vampire, are images which Miss Steele's later incarnations have failed to erase from memory

Bava's horror inclination showed in his next film *Hercules in the Centre of the Earth (Ercole al Centro de la Terra)* in 1961, where Steve Reeves-imitator Reg Park battles Hammer escapee Chris Lee doing his vampire character in among the coloured lights which were to characterise Bava's later work, at the insistence of his producers

Bava went on to create a succession of noticeably grisly vehicles for Cameron Mitchell including *Gli Invasori (Fury of the Vikings)* in 1961 *Sei Donne Per l'Assassino (Blood and Black Lace)* in 1964 and *Knives of Anger (Raffica di Coltelli)* in 1965 He did a particularly gothic thriller with Lee and Daliah Lavi, *la Frustra e il Corpo* in 1963 which arrived here minus it's censored whipping scene as *Night is the Phantom* and the similar *Operation Paura (Curse of the Dead)* in 1966

His *La Ragazza che Sapeva Troppo (Evil Eye)* of 1963 started his cycle of modern thrillers like *Blood and Black Lace Blood Brides* (1969) or *Five Dolls for an August Moon* in 1970 and he even jammed in a



(Top) The menace, the claw and (left) both tall beauties — both from Bava's Blood and Black Lace







Top left) John Philip Law as a comic strip hero/villain in Danger Diabolik. *(Top right) Karloff and victim in "The Wurdalak" (part of* Black Sabbath*), (bottom) Nevenka (Daliah Lavi) [illegible] from her dead lover's tomb in* Night Is the Phantom

Vincent Price Comedy, *Dr G and the Girl Bombs* (1966) and a couple of westerns the 1964 *La Strada per Ft Alamo* and 1971's *Roi Colt and Winchester Jack* which are regrettably free of vampires, unlike his science fiction *Terrore nello Spazio (Planet of the Vampires)* with Barry Sullivan.

Far more interesting than any of these are Bava's two major films. The first *I Tre Volte delle Paura (Black Sabath)* in 1963 contained three stories. "The Drop of Water" was an account of a mortician haunted by the spectre of a corpse she had robbed, which pushed terror to its screen limit. The second "The Telephone" had Michele Mercier in an eerie modern story — but it was the third, another Russian adaptation, "The Wurdalak," featuring the film's narrator Boris Karloff, which really gripped.

Here visitor Mark Damon witnesses the return of Karloff, the head of a remote family after the three days he set himself to destroy a vampire. The family's fear that he may have joined the undead proves justified as one by one the plague strikes them, leaving only the visitor and the daughter in an embrace which sends his horse racing into the end-title.

Equally enjoyable — and the one film to indulge Bava's sinister comic talent — is *Danger Diabolik* derived from an Italian *Barbarella*-style comic strip and made by that film's producer on a budget of ten times as much as Bava usually handled. Disturbed by Diabolik's war on the economy which runs to knifing policemen, dynamiting trains and blowing up planes, Terry Thomas re-introduces the death penalty at a press conference which dissolves in giggles induced by John Philip Law's spraying laughing gas about. These violent comic strips were subject to court action at the time, so Bava had to hold back on the mayhem, only being permitted two murders. Even so the Guardia Civil complained about having to clean "blood" off the municipal steps when they finished.

Bava is the great artist among the effects men — a master of the now-neglected glass shot by which he uses clippings from the National Geographical magazine, cunningly re-touched to create Diabolik's towering modern decors or the forests and castles of *Night Is the Phantom*.

This, combined with his painter's eye, has created the most amazing images in his work: the lines of age forming as she speaks on Signora Canale's features, the defocused screen in which only the Marksman's eye circled by the telescopic lens is sharp in *Five Dolls for an August Moon* or that film's cadavers hung in polythene sacks in the freezer. Chris Lee dissolving into a blazing outline at the end of *Hercules in the Centre of the Earth*, outer space created from a couple of plastic rocks left over from an epic for *Planet of the Vampires*, the drowned girl's face seen from the bottom of the water-filled tub in *Blood & Black Lace* (re-staged for *Bloody Mama*), Letitia Roman's terrified flight down the corridor with the swinging light bulbs in *Evil Eye*, or throat-cut Christopher Lee's nightmare hand "like some great, green spider" in *Night Is the Phantom*.

When asked about his current projects, Mario Bava has mentioned a documentary on vivisection. Well — yes — I suppose so.

VAN HELSING'S TERROR TALES




A [illegible] SANK, PLAUTUS AND HIS MEN PITCHED CAMP. THERE WOULD BE TIME TO START WORK IN THE MORNING.
EVEN IF IT WAS A PROPER TEMPLE, IT WOULDN'T MATTER TO ME... BUT TREES! WHY SHOULD I PAY ANY ATTENTION TO SOMETHING THAT STUPID!
CENTURION! A PARTY OF MEN FROM THE VILLAGE COMING THIS WAY!
BUT AHEAD THE DRUIDS HAD HEARD AND MADE THEIR PREPARATIONS.
THE VILLAGE CAN STAY... BUT THOSE TREES THEY'LL HAVE TO COME DOWN...
MASTER! THAT'S A SACRED GROVE! ONLY THE DRUIDS ARE PERMITTED ANYWHERE NEAR IT! WE DARE NOT DESTROY IT!
THE VILLAGERS WERE ALERT. KNOW WHAT WAS HAPPENING AND [illegible]
CUT DOWN THE GROVE? BUT YOU CAN'T DO THAT! THE DRUIDS
DRUIDS! HA! LET THEM TRY TO STOP ME!
I AM THE DRUID OF THE GROVE. PERHAPS I CANNOT STOP YOU ALONE, BUT I WARN YOU, ROMAN, THERE ARE GREATER POWERS THAN I. POWERS THAT WILL STOP YOUR SACRILEGE.
FROM THE CROWD A FIGURE STEPPED FORWARD
POWERS! DAMN YOU AND YOUR DARK GODS TO HELL! THEY CAN'T HARM ME!
FABIUS WENT TO HIS TENT AS THE VILLAGERS LEFT. BUT THEN
THE DRUID MERELY TRIES TO FRIGHTEN YOU INTO DELAYING! BY MORNING HE WILL HAVE RAISED MEN TO OPPOSE YOU... MANY MEN! BUT IF, TONIGHT...
WE HAVE THE TREES DOWN! AND IN THE MORNING, THERE'LL BE NOTHING LEFT TO ARGUE ABOUT!
MASTER! THESE GROVES ARE EVIL PLACES... ONLY DRUIDS DARE GO NEAR THEM! IF ONLY I COULD THINK OF A PLAN TO HELP YOU...
FABIUS, EVER THE MAN OF ACTION, MOVED IMMEDIATELY
NO LIGHTS... AND NO UNNECESSARY NOISE! IF ANYONE COMES TO INVESTIGATE... KILL THEM!
DON'T LIE, CADOC. YOU MANGY BEAST! YOU ALREADY HAVE A PLAN... BUT IT WILL TAKE GOOD ROMAN GOLD TO LOOSEN YOUR TONGUE.


BUT, BEFORE LONG
AAIIIEEE!
AAARGH!
GUUURK!
SCREAMS! COMING FROM THE GROVE!
QUICK! COME WITH ME! SOMETHING'S GONE WRONG!
WHEN THEY ARRIVED AT THE HEIGHTS
NOTHING AND NO MEN WHERE ARE THEY?
AAAH! M MASTER! L-LOOK! UP THERE..!
BY THE GODS! MY MEN! THEY'VE BEEN HANGED..!
AND SO WE NO GENTLY IN THE BREEZE HIGHLIGHTED BY THE MOON..
QUICKLY! HELP ME CUT THEM DOWN THEY MIGHT STILL LIVE! GODS! WHEN I FIND THAT DRUID I'LL SPILL HIS FOUL GUTS!
MASTER..!
BUT CADOC'S WORDS DIED SUDDENLY AND THEN..
CADOC? WHAT NOOO! THE TABE.. STRANGLING ME
A SCREAM ROSE TO HIS LIPS, THEN DIED AS HIS THROAT WAS FORCED CLOSED TO OPEN NO MORE
AS THE LAST RAYS OF SUNLIGHT SLIPPED AWAY I CAME TO REALISED THAT NO HUMAN HAND WAS INVOLVED.. THE TREES THEMSELVES WERE TURNING TO THEIR OWN PROTECTION
THEN HE REALISED NO MORE
AND SO PERISH ALL RUTHLESS MEN WHO THINK THE DARKER POWERS CAN BE IGNORED OF COURSE IT MAY JUST BE A LEGEND BUT THIS IS THE ONLY ROMAN ROAD I KNOW THAT TAKES A DETOUR AVOIDING A PLACE OF HORROR AND DEATH THAT NO ONE ELSE DARED TO IGNORE
END

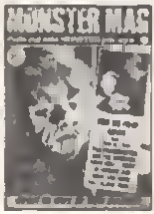
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Chris Lee/Frankenstein poster Lee & Cheney biographies, Planet/Apes



MM 2
Vincent Price and all about Dr Phibes. Plus Focus on Freaks and pin up



MM 3 25p
Cushing Frankenstein poster Vault of Horror Monster from Hell etc



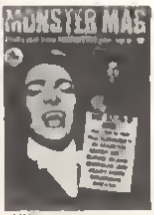
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Two vampire posters inc. Lee/Dracula Exorcism of teens Is Alive Spanish horror Nightmare



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1958 Dracula publicity poster reproduction 4-pg Vampire Circus, Special Effects, Death Line, etc



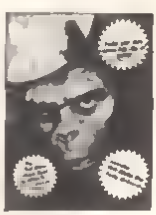
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